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OF SOUTHERN CALIFORNIA

1954 - 1955

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The Liberal Arts and the Temper of Our Time

A compelling interest in languages makes me proud of the privilege of discussing with the members of the Modern Language Association of Southern California the relation of the liberal arts to the attitudes and temper of the challenging time in which we live. My interest in this subject stems, first, from an almost lifelong enjoyment of languages and literature; second, from the high esteem which everyone with scholarly ideals holds for the important place occupied by foreign languages, ancient and modern, in the pattern of a genuinely liberal education; and, finally, from my abiding conviction that the liberal arts are an effective instrument for creative living as well as for the intelligent, orderly, and constructive advance of human civilization.

Most, if not all, normal human beings have their favorite enthusiasms and obsessions. These really are among the basic drives that impel individuals to creative self-expression and constructive overt activity. I confess both enthusiasm and obsession for the importance of languages in the pattern of liberal education. Perhaps this enthusiasm and obsession constitute the undertones of one's intellectual restlessness and the overtones of one's durable satisfactions. These come to focus in a sincere conviction that any decline in emphasis upon ancient and modern languages in the liberal arts curriculum is persuasive evidence of the diminishing importance of a truly liberal arts education and of the ascendancy of vocational education.

Liberal education, embracing as it does the humanities, the biological sciences, the physical sciences, and the social sciences, must ever remain the solid foundation of the most efficient specialization, whether in business, law, medicine, teaching, the ministry, or any other of the myriad facets of professional life. In the mosaic of learning which encompasses the areas of knowledge associated with a liberal education, languages, classical and modern, unquestionably occupy an indispensable and pre-eminent place. In every educational program dedicated to the cultivation of the arts, sciences, and letters, languages must be regarded as

An address given by Dr. Gordon S. Watkins, Provost of the University of California, Riverside, at the meeting of the Modern Language Association of Southern California, October 30, 1954.

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the ark of the sacred covenant ever to remain untouched and undefiled by so-called "progressive educators" who have little but contempt for the admittedly difficult and important disciplines of ancient and modern tongues.

Some years ago several of my liberal arts associates and I used frequently to discuss the rising tide of revolt against difficult subject-matter in secondary schools and colleges. Such subject-matter includes especially languages, English, mathematics, and the sciences. This we characterized as a revolt against what the schoolmen, predominantly interested in vocational education and easier roads to diplomas, termed "educational conformity." State universities and other institutions of higher learning concerned with selective admission requirements are condemned as the "sponsors of conformity." All because experience has proved that such admission requirements are a valuable index to success in pursuit of higher education. There emerged from our discussion a conception of usefulness of so-called "useless knowledge," that is, knowledge of the fine arts, philosophy, languages, mathematics, and science. Judged by the superficial criteria of the anti-intellectual school administrator who is an avowed opponent of liberal education, we had to confess to a great deal of "wasted learning," as the critics of cultural education would describe it. Such critics rather expect one to apologize for having majored in foreign languages and literature, in mathematics, in philosophy, or in the fine arts, especially if any one of these majors is embellished with *classical* art and *classical* music.

Perhaps it was "wasted learning" to have read in the original Cicero's *De Oratore*, *De Officiis*, *De Finibus*, *De Republica*, and *De Legibus*; Homer's *Iliad* and the *Odyssey*; Molière's *Le Bourgeois gentilhomme* and *Le Malade imaginaire*; and Goethe's *Faust*. Perhaps, but I do not think so. I am convinced that my life would have been infinitely less satisfying if I had not read these works and such other classics as Virgil's *Aeneid*, Caesar's *Gallic Wars*, and Xenophon's *Anabasis*. Indeed, my only regret is that my university did not make available Hebrew, Italian, and Spanish. Moreover, my native tongue is not English but Welsh, and I find immeasurable satisfaction almost every day in reading a little of the poetic literature of my Celtic people.

Rather than being "useless knowledge" and "wasted learning," as illiterate critics insist, languages and literature are the fountainhead of very tangible and measurable values, infinitely more valuable than the unchallenging courses scheduled for prospective morticians, beauticians, and automobile mechanics. This is true whether viewed from the stand-

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point of the individual or society. The elementary vocational arts are adequate enough for minds incapable of more complex learning or devoid of a desire for the larger and nobler domains of knowledge and purpose.

But, quite properly ask the critics: Are there specific, derivable values which make possible a defense of learning in languages? My answer is: there most assuredly are. In the first place, languages, ancient and modern, have yielded for me, as for millions of others, the companionship of strange and interesting peoples, whose brilliant and resourceful literature has brought abiding satisfaction, pleasure and inspiration. Secondly, the study of foreign languages brings intellectual and emotional experiences which only reading of the original can give. Thirdly, language study, perhaps more than any other, results in discipline of mind, strength of memory and stimulation of the imagination. Fourthly, it is easily demonstrable, I believe, that the surest way to facilitate the mastery of our own English tongue is through serious, disciplined analysis of the structure and literature of foreign languages, to which our own language is so heavily indebted and from which it derives so rich a heritage. Finally, the study of foreign languages has provided for innumerable individuals a useful work-a-day tool in every dominion of learning.

Speaking from my own experience, I would have been a much less efficient teacher of the history of economic doctrines and of comparative economic systems had I not some command of Greek, Latin, German and French. These were indispensable aids in my profession, and I would have been a more effective teacher had I acquired a working knowledge of Hebrew, Spanish and Italian. Most of us have not too much but too little command of foreign languages.

If, as I firmly believe, languages and literature are essential elements in the solution of the problems of contemporary civilization, why is this so? Partly, perhaps, because languages and literature are in themselves instruments of inter-racial and international understanding and negotiation. Everyone who has travelled in countries with whose languages he was unfamiliar can easily testify on this matter.

"Every language," said Oliver Wendell Holmes, "is a temple, in which the soul of those who speak it is enthroned." Language is the medium of accurate interpretation and of proper understanding of the motives, the interests and the purposes of a people's soul. Viewed even more comprehensively, languages are the vehicle of all communication, and

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are an edifice in the construction of which a myriad of individuals have a part. "Language," Ralph Waldo Emerson wisely observed, "is a city to the building of which every human being brought a stone." To understand and appreciate the worth and necessity of foreign language study is to take the first step towards minimizing, if not eliminating, irrational prejudices which inevitably spring from the world's diversity of tongues. Language makes one world for individuals of different national and racial origins; it is a unifying force that yields a common feeling and a common relatedness.

Foreign languages are an essential component in the core curriculum of the liberal arts, and as such share the function of such arts in moderating the destructive temper and negative attitudes of our time. Reconstruction of the temper, the attitudes, and the point of view of our age, which are so universally characterized by a psychology of conflict and hate, requires the disciplined intelligence and the easy means of communication which the study of foreign languages produces. If Americans have failed to achieve the maximum results in the reconciliation of international differences, it is perhaps due in part to our comparative incompetence as linguists. We admittedly compare unfavorably with Europeans and Latin Americans in this regard. Nothing breeds a myopic nationalism so much as does ignorance of other peoples' languages. Freedom of communication, which command of a common tongue makes possible, quickly dissolves tenacious fears, suspicions, and hatreds.

Just what are the temper and the spirit of our age which need so urgently the moderating influence and the enlightening services of the liberal arts, including languages and literature? Future historians, looking back upon the violent first half of the twentieth century, are quite likely to characterize this period as one of strange paradoxes and irreconcilable contradictions.

Peace is universally desired by the common people, yet this has been a century of almost incessant warfare in which peace has been but an armistice between devastating world wars. The triumphs of scientific discovery and invention in this century have created unprecedented confidence in the resourcefulness and nobility of the human intellect, yet seldom in the world's history has there been such widespread fear of ideas and thought or a more destructive anti-intellectualism. Tolerance was never more coveted or more fervently praised, yet intolerance, prejudice, and bigotry were seldom more triumphant than today. Man-

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kind never was more eager for security, yet has never felt less secure or less certain of its future than in the atomic age just dawning.

Disciplined behavior is everywhere regarded as an urgent necessity for an orderly society, yet in no age perhaps was youth more undisciplined. The spirit of international cooperation never achieved wider or more significant results, yet this has been an age of unbridled nationalism. The forces of enlightened religion probably never were stronger, yet there never was a time when religious indifference, irreligion, and anti-religion were more prevalent. Man's humanity to man, expressed in bountiful generosity and charity, was never more universal, yet man's inhumanity to man never caused greater destruction of life and property.

Such baffling contradictions make a strange picture and create immeasurable frustration. What has liberal education got to do with this crisis in world civilization? Liberal education, as I view it, is the type of learning that liberates the mind from ignorance, superstition, bigotry, fear and hate; enriches and refines the human spirit through the intellectual and cultural treasures of the race; enhances the exercise of reason in the conduct of human affairs; and makes possible complete self-realization for the individual and the race. All this within a climate of intelligence, wisdom, and justice.

Liberal education is *total* education; it develops the whole personality: mind, character, manners and spirit. The by-products of a complete liberal education are the disciplined mind, the preeminence of reason, the cultivation of tolerance, the elimination of irrational prejudices, the development of sound individual and social judgments, and the realization of the dignity of human individuality. These are the imperishable qualities of mind and spirit so greatly needed in our time. In the cultivation of these qualities the study of languages performs an indispensable function.

University of California, Riverside

A Literature Professor Looks at Language Teaching

Being here this morning gives me a misty sense of having come full circle. I was last in Los Angeles in the smog-free summer of 1946, teaching at USC and working at the Huntington, and I left California to go to New York and become Secretary of the MLA. That summer out here taught me something about the feeling of remoteness that many West Coast scholars have, and I take credit for initiating action that resulted in an MLA meeting at Stanford in 1949. Early in my work as Secretary of the national Association it seemed to me important to encourage the activities of the various regional associations, and I eventually managed to attend meetings of the South Atlantic and South-Central MLAs, as well as some smaller regional groups. For eight years I have wanted to attend a meeting of the PAPC, whose ties with the MLA are older and more direct than are those of any other organization, going back to 1916. Well, it took a long time, but I've finally made it. I bring you hearty greetings from the staff in New York. As students of geography know, there is a spot in the Americas where the Atlantic Ocean is west of the Pacific. The point of my remarks today is that there is neither East nor West in the MLA's FL Program; we are working to strengthen the cause of foreign language study throughout the nation. By way of preliminary illustration I offer, not my presence here (for I have long intended to come), but the fact that last weekend in New York we had a conference of people from 16 different states—including Oregon, Washington, Idaho, Texas, and Colorado. A conference on linguistics and language teaching a week from today—just after I return from Seattle—will bring people from almost as many states. Our FL Program Steering Committee is composed of teachers from California, Washington, Michigan, Connecticut, and Vermont. My Associate Secretary in the first year of the Program was another person from California, Professor Grant Loomis.

I make much of these facts because, until recently, I had long heard the MLA accused of a kind of eastern exclusiveness in its officers, committees, and Executive Council. The charge always disturbed me, be-

An address given by Professor William R. Parker, Secretary of the Modern Language Association of America, delivered at a meeting of the Philological Association of the Pacific Coast, Los Angeles, California, November 27, 1954.

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cause I was born in the South, spent most of my teaching career in the Midwest, and, as I have said, came to New York directly from California. The charge, I must admit, had a certain element of truth in it, but the reason for this, I was to discover, was more self than politics. When you have little money, and want committees or councils to meet, you get pretty indifferent to geographical distribution, and this indifference soon breeds another evil, although an unsinister one: people making nominations or appointments are naturally limited by the circle of their own professional acquaintance.

All that is changing now; the MLA is beginning to act like a truly *national* society because we have, as the saying goes, come into a little money. Beginning in 1952, the Rockefeller Foundation has made two grants to the Association totalling nearly a quarter of a million dollars. The second grant, of \$115,000, was made early this month, and will enable the MLA's Foreign Language Program to continue until October 1958. Two weeks ago today the MLA Executive Council (I quote the formal resolution) declared "the essential elements of the current FL Program to be a permanent concern of the Association, eventually to be included in the annual budget." The resolution went on to say: "The Council also recognizes that the Association may soon wish to undertake a program in the English field." It is too early to be specific about this new program, but I shall personally be surprised if it does not involve close scrutiny of the whole of graduate training in the English field, in the light of educational changes and predictable needs. Some of you will agree, surely, that a nation-wide survey of this problem is overdue, and that the MLA is peculiarly fitted to undertake it.

But today, I must remind myself, I am a literature professor looking at language teaching, and I want to tell you about what we have been doing about language teaching during the last two years and two months. Since I understand there will be time for questions and answers when I have finished this more or less formal address, I shall limit myself now to generalities plus a few personal comments.

The FL Program of the MLA began in October 1952. It was conceived from the start as an action program: an attempt to improve a situation in the very process of trying to understand it more fully. It was so conceived because our basic assumption, which we were happy to find that the Rockefeller Foundation shared, was that "the active part that the United States is now taking in world affairs makes it desirable that a greater number of Americans than ever before have a knowledge of foreign languages and cultures."

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We are spending our money and our time, then, collecting significant facts and putting them to use. When I say "we," I mean the MLA's Executive Council, the 12 persons on the staff in the national headquarters (5 of whom are working full-time on the Program, and some others part-time), the Steering Committee of 5 members (soon to be enlarged to include an official representative of each of the AATs), our 11 liaison committees with other groups, and the hundreds of other persons throughout the nation who have signified to us their desire to help. This is not a closed circle; it is an ever-expanding society of busy people in a "now if ever" mood. Don't ask to join us unless you want to be put to work. *Do* volunteer your services if you agree with us that *now* is the exactly right time for language teachers, not only to seek public understanding and support, but also to understand and improve themselves.

What kind of facts do we collect? Anything, of course, that has bearing on the *values* of foreign language study in the second half of the 20th century. With the aid of some persons in this room we have accumulated a considerable file of clippings from newspapers and magazines, of excerpts from books, of quotations from people in all walks of life. Anything, too, that throws light on the foreign language situation in specific schools and colleges throughout the nation. Our growing files are classified first by subject, then by states, with cross referencing. The *more* local situations we know about, the *more* reliable will be our grasp of the national picture. We have become, in other words, a clearing-house of information on all aspects of foreign language study; and we mean to become *more* so. We are beginning to be asked for information by national magazines of mass circulation—*Life*, *Reader's Digest*, *Collier's*, *Newsweek*—which had a story a few weeks ago on what it called the Language Renaissance, with some facts supplied by us. We can tell you almost anything you want to know about the current teaching of languages over television (it has been happening in about 20 places, and we have had a conference of those involved), but we need to learn a lot more about language teaching over radio. Can you help us? We can tell you almost anything you want to know about the current teaching of languages in public elementary schools (it is happening in more than 250 different communities), but we need to learn a lot more about language teaching in secondary schools. Can you help us? We can tell you almost anything you want to know about language requirements for the B.A. degree, but we know little as yet about language requirements for the B.S. We can tell you almost anything you want to know about language requirements in schools of

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music, but we know little as yet about schools of journalism. We think we have collected most of the facts about disc-records for language instruction, but we are still in the process of collecting data on tape-recorder laboratories. And so it goes.

Send us your questions; we exist to serve you, whether or not you are a member of the MLA. And send us information, for thus you will help us to serve others. Believe me, there is available information which *you alone* can send: What is the present status of language study in your school, your community? Remember, we want facts and figures along with opinions.

We have grown increasingly distrustful of opinions. Rumors, guesses, samplings by questionnaire, have all in recent years done the cause of foreign language study great damage. Not long ago, people said that only a handful of colleges had succeeded in holding on to the foreign language entrance requirement. The fact is that 30 percent of the accredited American institutions offering the B.A. degree have retained this requirement, and one, Middlebury, this year restored it after a period of abandoning it. That figure is extremely encouraging when you consider the pressure of the high schools. Not long ago people said that there was a great trend of dropping the degree requirement; but as a matter of documented fact, 85.5 percent of these same institutions require foreign languages for the B.A. degree, and four of them during the past two years have restored the requirement after a period of abandoning it. The FL Program has now got the facts, not only about the present situation, but also about its history. We can chart and explain the trend against languages in liberal arts colleges. We have done this so that we can deal intelligently with the future. Trends are a game at which two can play, and we mean to play it armed with facts.

I remind you with some pride that the MLA, which is conducting the FL Program, is a *scholarly* society. There are doubtless many things which we shall not learn in the immediate future, but *what* we shall know, we shall be able to *prove*. To get the facts out of *all* the 769 B.A.-granting colleges which I have mentioned took hundreds of follow-up letters and, for the last 3 colleges, long-distance telephone calls. But we can now spike one of those wild generalizations which, for years, had a way of throwing foreign language teachers off balance in faculty meetings. Before we are through, we shall be able to spike a few more. Let me mention another that for years has done untold harm to language study in the public schools. We have been told (I read it again just a month ago) that foreign languages are a *college* subject, that only

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15 percent of high school graduates go on to college, and that, in fairness to the other 85 percent, high schools cannot pay much attention to languages. Like you, I would question the major premise of this syllogism and also the logic leading to its conclusion; but this, alas, gets us nowhere with persons wedded to such views and reasoning. We shall do better hereafter to correct the vulnerable minor premise, and leave our critics to the results of their own logic. It is a fact that 50 percent of graduates of American high schools are going on to further study in institutions of higher education, and this percentage is rising. It is a fact that more than 30 percent of college-age youth are now in our colleges, and this percentage has been rising.

I fear I have not even begun to tell you about what the FL program is, and what it hopes to be in the years ahead. If you are still curious, you may *read* the gist of much that we have been able to discover thus far, for, unexpectedly, I found myself having to put it on paper. The United States National Commission for UNESCO, of whose Executive Committee I am a member, asked me to prepare for them a lengthy Work Paper to be entitled "The National Interest and Foreign Languages." It is to be used in a series of conferences of civic and educational leaders scheduled to be held throughout the nation in more than 20 colleges and universities. This Work Paper turned out to be a small book of 148 pages; it contains 34 sections on such matters as the importance of foreign languages to government and business and the armed forces, foreign languages and American society, the educational picture at all levels, the history of the present situation, and so forth. All this was published last April and is now in its second printing. You can purchase it for exactly 45 cents from the Government Printing Office, Washington 25, D.C. The little book is addressed to the general public, but I am immodest enough to think that foreign language teachers will also find it serviceable. In a very real sense it is a full report on the first year and a half of the FL Program.

Barring another such unforeseen development, there will be no book-length report at the end of the FL Program. We work in the faith that our final product will be a situation in the process of improvement. With the aid of all state and regional and national organizations with life and intelligence in them, we shall try to make sure that the best of what we have started *continues*, with or without foundation support.

Let me, incidentally, say a few words about a criticism of the FL Program which I have heard from a few university professors, and sense in the minds of many others. They think that we have devoted

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a disproportionate amount of attention to the introduction of foreign languages into the elementary schools. Now, it is a fact that we have devoted far more attention to this area than we originally intended. Indeed, during most of the first year of the Program we congratulated ourselves that we could leave this area safely to the U.S. Office of Education, which had interested itself in it. Even after Commissioner Earl McGrath resigned, we did nothing for a time, hoping that his two successors would encourage the Office of Education committee which had been established to deal with inquiries. When it finally became clear that nothing more was going to be done, we gradually, and reluctantly, stepped into the breach. It is also a fact that, up to this moment, only one of our MLA administrative staff of five persons has actively concerned himself with the elementary school level—and even he, not full time.

These things being true, whence springs the criticism? How do people get the impression that we are spending most of our time on the elementary school situation? The answer, I think, lies in the unique nature of this situation. Unlike the other levels of foreign language instruction, this one is newsworthy—and news-producing. There is constantly something to say about it, because the picture is constantly changing. There is also plenty to be done about it, again because it is so new. At this level language teachers don't argue about the aural-oral *versus* reading emphasis; at this level, most of the old, stale questions can be approached with fresh interest and with hope. The thing is so new that it is still possible to do something constructive about it in less than a lifetime. To put it another way, we in the FL Program say so much about the elementary school movement because there is comparatively little movement at the other levels to discuss. We can hold a conference of experts on language teaching in the grades and have 5,000 requests for that conference report within the year following. Imagine this happening to any conference report dealing with college language teaching!

For better or worse, we now have a bear by the tail, and dare not let go. Let me tell you *why*, as plainly as I can. This movement can fail; it already has many of the seeds of its own destruction in it. On the other hand, if the movement continues to grow, the difficulties ahead are staggering. But we must somehow work together to surmount them; we cannot allow this thing to fail; for if it does—mark my words!—the cause of language study at the secondary and college levels will suffer from that failure for generations to come.

At the elementary school level we still have a chance—if we are

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prompt and take it—to profit from the somber lessons of the past. We must not again, at this level, make claims which the products of our instruction will belie. We must announce few and thoroughly realistic objectives, and see to it that the teachers work directly to achieve them instead of hoping for by-products. We must *seek or welcome*, as the case may be, the cooperation and expert advice of our colleagues in professional education. We must emphasize the living language, and use it constantly as a means for teaching understanding of other cultures. We must keep the American public informed and therefore friendly to our efforts. We must, in brief, do on this level what we have always intended to do, and never succeeded in doing, at the higher levels. The times are propitious, and our chances are good. It is my own considered judgment that if the MLA's FL Program can provide coordination and wise direction and effective publicity for this new movement, we shall serve well the cause of language study at all *other* levels, even that of the graduate school.

Meanwhile, most of us on the MLA staff continue to labor at the other levels and, let me confess it, often despair of achieving much of anything. I want to tell you why.

What is the biggest enemy of foreign language study in this country? I think I can tell you now, although two years ago I had yet to recognize this enemy. It is *not* professional education; it is *not* geography; it is no *present* attitude of the American people. These factors, I know, were all important once, but I can prove that their importance has dwindled and is still decreasing. In my judgment the biggest enemy of foreign language study in America is today the inertia or indifference or defeatism or divided interests of the foreign language teacher himself. Some well informed foreign language teachers told me this in the early days of the FL Program, but I could not believe it. I believe it now. And I say it, not to condemn or reproach foreign language teachers, but to assure them that I understand, at least partly, why it is so—and to implore them to change themselves. If they do not, no grants from foundations of whatever size, and no programs of whatever organizations, can very much improve their lot.

These are harsh words, which should not be spoken without some specific justification. Let me therefore illustrate by appealing to this audience. You need not raise your hands to reply, but how many of the foreign language teachers in this room, I wonder, came here with a very clear notion of what the MLA's Program has been doing. If you didn't know much about it, why not? We have spent two years and two

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months trying hard to tell you in every way that we could think of. Twelve issues of *PMLA* have made the attempt. So have 30 special bulletins, totalling almost 300 pages of single-spaced typing, sent to more than 200 carefully selected persons in all 48 states, each one urged to spread the news widely. So has the booklet entitled *The National Interest and Foreign Languages*. We have regularly sent informational materials to the editor of every foreign language journal, bulletin, or newsletter that is known to us—nearly 40 in all. We have explicitly sought the cooperation of the editors of the several AAT journals and the *Modern Language Journal*, even bringing them to New York to brief them on our plans and purposes. We have made speeches in almost two dozen states and have written, literally, thousands of letters.

To what avail? You can answer for yourself, but within just this last week I have had three different chairmen of foreign language departments tell me—what other chairmen have told me before—that they have tried in vain to get members of their department to read the materials that the FL Program is circulating. Recently I had still another chairman tell me that the department of education in his state offered to pay all his expenses if he would travel about the state speaking to schools and PTA groups about the new importance of foreign language study. But he was too busy, and couldn't think of anyone else who could do the job.

I submit to you that language teachers are less professionally-minded than other subject-matter groups—and infinitely less so than the professional educators—but, paradoxically, have far too many state, regional, and national organizations in various stages of sickness or health. Too much gets written, and that too much is actually read by too few. If out of this morning's meeting came a discovery so important to the future of language study in America that it should be at once communicated to every foreign language teacher, it is a fact that, by the most strenuous effort, we could not with *all present media* of communication reach even half of them—and heaven only knows how many of that half would actually read what was sent to them. There would seem to be nearly thirty thousand foreign language teachers in the United States, and the *only* national journal addressed to all of them, at all levels, is subscribed to by only 2,200 of them.

Ironically enough, if you wanted to get some word of information to all 1,300 of the teachers of foreign languages in the public *elementary* schools, the FL Program could do it, within a week. The number is still small; the movement is new; we are trying to get the names and ad-

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dresses of all such teachers; and the MLA is sending a monthly news-letter to all of them.

For the most part, however, the FL Program is striving to help a profession with which it cannot communicate, and which to some degree does not even want to be helped. How does one go about improving the status and teaching of foreign languages in our high schools? Seven or eight out of every ten such teachers are teaching some other subject, or subjects, in addition to a modern foreign language. These people, in order to be certified, have taken from 15 to 30 hours of college work in a foreign language; they do not belong to any AAT or see any of our national professional journals; at the meetings of our state education associations, a high percentage of them are attracted to meetings other than that of the foreign language section. In other words, they do not even think of themselves as foreign language teachers, although language study in the high schools is judged largely by their performance. How shall we influence people with whom we cannot communicate? If you had a million dollars with which to improve the language teaching situation in our high schools, how would you begin?

That's one situation. The situation in the colleges is very different. Here one encounters inertia, cynicism, and defeatism. This is an old story to me as an English professor; we in English lack the defeatism, but we have perhaps more than our share of inertia and cynicism. The foreign language teacher is not unique in his inclination to work alone, to shy away from large, cooperative effort, especially when it is directed out of an office somewhere in New York or Washington. This seems to be true of most teachers and scholars in the humanities; I often feel that way myself. But the foreign language teacher, if I may say so, exhibits tendencies that are probably the results of a quarter of a century of growing neglect—the results of having to fight a discouraging series of losing battles. It seems to me that too many foreign language teachers have developed an inferiority or persecution complex. They have a defeatist spirit, an underdog air, a retreat psychology. Recently I spent two hours with one of them who has devoted most of a lifetime to understanding the high-school situation, and his advice to me was to attempt nothing at all in this large area. I know several dozen English professors who have more real conviction about the importance of language study in liberal arts education than have most of the foreign language teachers I have met. Why is it that so many American-born language teachers eventually come to feel and act like foreigners in American education and American society, living apart, thinking apart?

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Why is it that so many brood over the apparent hostility of the imagined enemy instead of trying to communicate with him? I am in favor of language teachers learning some *intramural* understanding while promoting a tiny measure of *international* understanding. I am even more in favor of language teachers taking a new, constructive view of their role in a changing world. The American people, as I see the picture, is one step ahead of them in faith, and they'd better catch up. Specifically, I would urge college teachers to start badgering their administrations, asking for more time for language teaching, a considerable increase in present requirements (following the example of Michigan, which has just raised the requirement and expressed it in terms of proficiency); asking also for subsidies for foreign travel, and generous appropriations for the finest laboratory equipment available. I'd take the firm position, which the FL Program is documenting, that language study is far more important in American education today than it has ever been in our history, that it will be more important tomorrow, and that college administrations had better recognize these facts financially. I know one large state university, the foreign language teachers of which have complained to me that the administration is unfriendly. But I happen to know very well the liberal arts dean in that university, and he has complained to me that language teachers are unimaginative and never ask for anything—that he has large sums of money for equipment and supplies, most of which goes to scientists and social scientists simply because they are always ready with requests. I have heard this same complaint from other deans and even from presidents. What am I to say to them?

Let me offer you a personal credo. As I do so, I ask you to remember that I speak only for myself—not for the Foreign Language Program, or the MLA, or any of my associates.

I believe that every American boy or girl should hereafter receive at least eight years of instruction in a single second language. I believe that the present *graduate school* foreign language requirements are ridiculous and self-defeating—that they should be removed as quickly as they can be made unnecessary, which is what they should be. I believe that most present *undergraduate* foreign language requirements are so inadequate as to be stultifying, and should be altered to a degree that makes them defensible. I believe that every institution of higher learning should have a foreign language *entrance* requirement, expressed, not in terms of units or credits, but in terms of meaningful proficiency. I believe that foreign language study should begin in kindergarten or

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the first grade, and should be pursued to the point that it becomes functional and constitutes a challenge to teachers of all other subjects. I believe that for the bachelor of arts degree we should eventually require proficiency in a *second* foreign language, with emphasis given some of the presently uncommon or exotic languages, particularly for students in some of the social science fields. I believe, finally, that all language instruction should emphasize the nature and structure of language, and should introduce students to the techniques with which, using modern equipment, they can teach themselves any languages which later in life they may discover they need.

It is, of course, easy and comfortable for me to be optimistic, because I shall not have to face the grave, even frightening responsibilities that language teachers will inherit along with all their opportunities. It's fine and exciting that the American public likes the idea of languages in elementary schools, but a failure of this movement would set back language study at *all* levels for another 20 or 40 years. It's wonderful and encouraging that more and more Americans find foreign languages essential for direct communication between peoples, but when they say this, they are not thinking about second- and third-rate literary texts, and they know there are people needing to be communicated with who are not Frenchmen, Germans, or Latin Americans. It's thrilling and promising that foreign language study is increasingly connected with a growing conviction that American education should somehow teach international understanding, but comparatively few foreign language teachers have, as yet, the knowledge, the special techniques, or the materials to do the job effectively. I don't envy them the tasks ahead of them.

But I do wish them well. Given confidence, and the will to work, and a great increase of *cooperative* effort, these problems can be solved. The MLA is at last back in the fight, seeking to repair the foundations on which its scholarship rests. Those of us in English who occasionally look beyond our own research realize whose turn is next if this effort fails. It must not fail. That's the way one literature professor looks at language teaching.

The Melody of Language

"The minister gave out the hymn," writes Mark Twain in the fifth chapter of *Tom Sawyer*, "and read it through with a relish, in a peculiar style which was much admired in that part of the country. His voice began on a medium key and climbed steadily up till it reached a certain point, where it bore with strong emphasis upon the topmost word and then plunged down as if from a spring-board:

beds
flow'ry
on
skies,
the
toe
carried
be
I
Shall
blood-
thro'
sail
and
prize,
the
win
to
fight
others
Whilst

He was regarded as a wonderful reader."¹

Politicians, college professors, army sergeants, housewives, hucksters, newsboys, and, especially, ministers of the Gospel, have their peculiar ways of intoning the English language, ways which they may use habitually or only when hawking their wares, but which are typical enough to brand their occupation even when we cannot understand a word they say. Individuals are similarly branded, and we associate the humor or whimsicality of a person's speech with his particular manner of inflecting it, as actors and announcers know only too well: George Sanders with frequent lapses into a very low pitch; Cary Grant with an exaggerated downward slide in the last word of phrases like "Leave me alone, won't you?"; Wallace Beery with a high-pitched drawl and a skip to a low-pitched one; Arthur Gates with a tense monotone; Henry

An address presented to the Research Council of the Modern Language Association of Southern California, October 30, 1954.

¹Quoted by permission of the publishers, Harper and Brothers.

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Morgan with serious inflections of utter nonsense; and radio characters such as Digger O'Dell, Peavie, Cousin Cassie, and the Burns and Allen postman, whose humor depends so much on their tone of voice. We are apt to think of such professional stigmata as something added to the normal level of everyday speech; yet each cadence is part of a family of tunes that is comprised by the language we all speak, and the impression of queerness is due to the overworking of tunes rather than to their rarity. There are mannerisms in melody just as there are in words and gestures.

What is intonation? Is it only a *way* of speaking, which perhaps distinguishes Smith from Jones or French from Italian or Bostonese from Charlestongeese, but is of little importance next to words and the other elements of language? Or is it part of the *substance*, playing a role that we neglect at our peril, trapping us in equivocations that are more dangerous than those of words because we know so little about them?

It is easy to answer the "what" in physical terms. Intonation is the melodic line of speech, the rising and falling of the "fundamental" or singing pitch of the voice, as distinguished from the "overtones" which our vocal organs shape into the vowels and certain of the consonants, and from other noises of the speech apparatus that complete the repertory of consonants. Physically it is the most uniform element that the phonetician has to deal with; but this, instead of making for simplicity, makes for complexity for, with its lack of contrast, intonation cannot be sliced up as other segments are. The vowels and consonants are like rows of stones that cross one way for size and another for shape. Their lack of uniformity makes it fairly easy to avoid confusing one with another. Intonation is like a cake that a ten-year-old cuts at a birthday party; slicing it to make it come out the way you want is more a matter of art than of science.

So far as we know, all languages use the fundamental pitch of the voice in this way. But a good many languages use it in another way at the same time, and this obliges the linguist to refine somewhat his definition of intonation. The other way, of which the best-known example is Chinese, consists in using tone in the same way that in English we may use stress: to distinguish pairs of words that otherwise sound alike. In English a temple is *incensed* but an angry man is *incénsed*, and the difference in stress is perfectly unemotional. From Mixteco, an Indian language of Mexico which, like Chinese, uses tone to distin-

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guish meanings of words, the linguist Kenneth Pike cites the following examples:

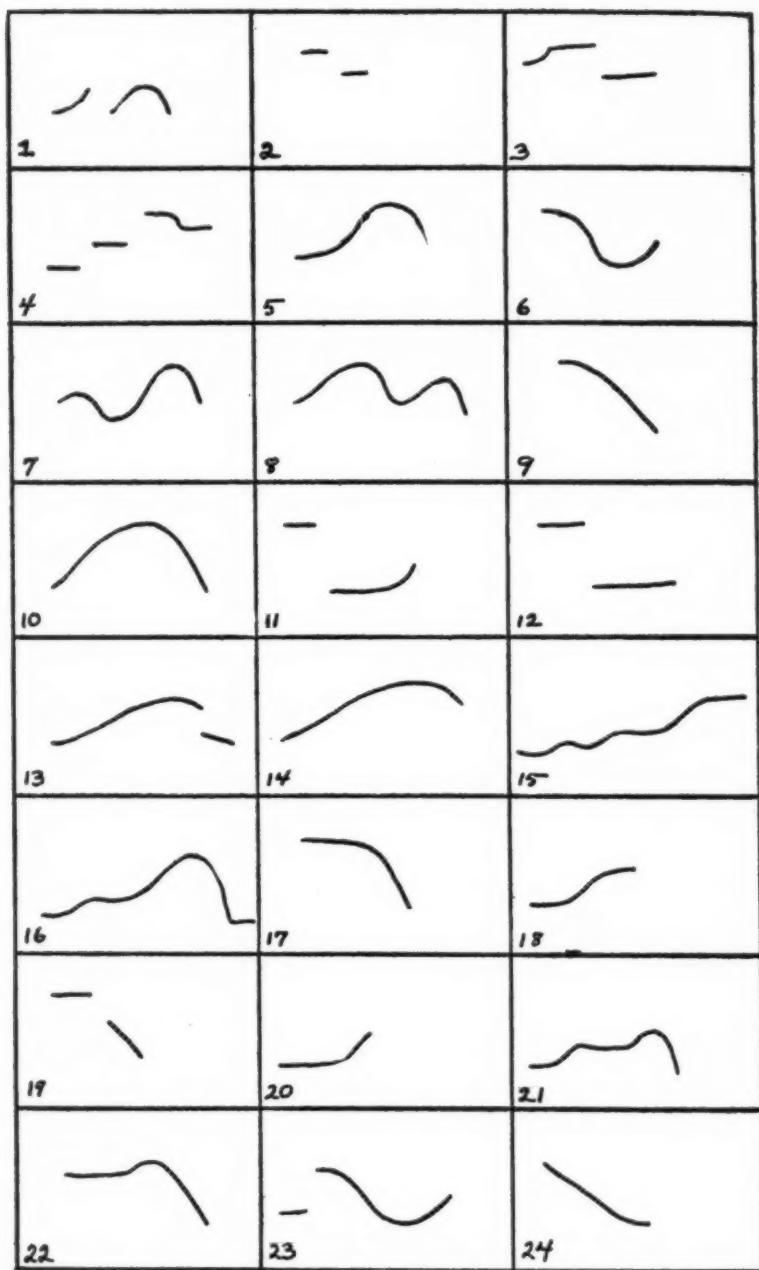
zūkū (both syllables medium tone) means 'mountain'
zūkù (first medium, second low) means 'brush'
zūkú (first medium, second high) means 'yoke'
zúkú (both high) means 'undomesticated'

On top of these *tonal* differences the speaker adds *intonational* changes that show attitudes and emotions, just as in English we may add an emotional stress to the word *incensed* on top of the verbal stress. As might be expected, there is a good deal of friction between the two levels. Fortunately for our excursion here, English, French, German, Spanish, Russian, and most other West European languages are not "tone languages" like Chinese or Mixteco.

To get the full flavor of both tone and intonation, it is best to observe them first as they function alone, with no assist from accompanying words. The anthropologist George Herzog of Indiana University describes the drum-signaling of the Jabo tribe of Eastern Liberia in Africa and points out that it is not arbitrary like the Morse code, but uses the tones that the words in the message would have if spoken normally. The repertory of words used in signaling is small enough so that the drummer needs only to beat out their patterns of pitch in order to be understood. Among the Mazateco Indians of Oaxaca in Mexico, similar communications are carried on by whistling the verbal tones. George M. Cowan of the Summer Institute of Linguistics thus describes a whistled conversation: "Eusebio Martínez was observed one day standing in front of his hut, whistling to a man a considerable distance away. The man was passing on the trail below, going to market to sell a load of corn leaves which he was carrying. The man answered Eusebio's whistle with a whistle. The interchange was repeated several times with different whistles. Finally the man turned around, retraced his steps a short way and came up the footpath to Eusebio's hut. Without saying a word he dumped his load on the ground. Eusebio looked the load over, went into his hut, returned with some money, and paid the man his price. Not a word had been spoken. . . ." ²

Since English, for example, is not a tone language, the conversations that we can carry on just with our speech melodies are much more limited. Instead of being able to imitate words with their varied and arbitrary meanings as is done in Jabo and Mazateco—giving quite a conversational range since the situation clears up many ambiguities—we

²Quoted by permission of Dr. Cowan and the editor of *Language*.



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are compelled to use tunes with meanings of their own, pretty much at the ratio of one tune to one meaning. We usually hum them, but a few are whistled. Perhaps the best-known whistled tune is the famous "wolf-call" comment on the good looks of someone of the opposite sex; it starts low, glides up, then drops back and describes an up-down curve (fig. 1). We use the same tune with words to indicate great enthusiasm or its opposite: *Yes, sir!*, *Oh, boy!*, *No, indeed!*, *P U!* Another whistled tune is used to attract someone's attention. If the person is nearby, we whistle two brief taps, the first high and the second lower but still high (fig. 2); if he is some distance away we whistle first an upgliding tone that is held a moment at the top pitch, and then whistle the lower tone at a level pitch, prolonging it (dogs are called with the same tune, though usually without the lower pitch) (fig. 3). If we were pronouncing the name *Daddy* with the purpose of attracting attention, we would use the same two tunes. With the hummed tunes, some element other than pure melody is usually present. The one that signifies 'I don't know' is hummed with the mouth shut, and has the pattern shown in fig. 4, exactly imitating the word-breaks of the phrase *I don't know*; if the breaks were omitted and the glide made smooth, it might be mistaken to mean 'Look out!' But the commonest tunes of all are the question-and-answer tunes *hm?* or *huh?* *m-hm* or *uh-huh*, and *hm-m* or *huh-uh*. Since they are so frequently written, most people regard them as "real words."

But the important day-to-day work of intonation is that of combining with the other sounds of speech to convey a mood or to suggest the interpretation that is to be placed on our words. Since it is impossible to say anything without producing a fundamental pitch (even in whispering there is a substitute for it), intonation is always present, rounding off the angular contours of word-meaning so that what might give offense is softened or what might discourage is made to sustain hope.

The primary device for this lies in the interaction of melody and stress. Stress floats on the top of melody like a canoe on an ocean wave. When it rides the crest, the result is aggressive; when it rides the trough, the result is submissive or appealing or ingratiating. If we say *Give me some more* with the stressed word *more* at a high pitch and then gliding downward (fig. 5), our request is liable to be interpreted as rude; but if we start at a high pitch and then glide down to *more* at the lowest pitch with a following slide upward (fig. 6), we seem to be saying "please." If the *do* of *What did you do it for?* is at the highest pitch (fig. 5), the question is demanding; if at the lowest (fig. 6), gently remonstrating. A smile or a frown or some other gesture

may contradict the intonation, just as intonation may contradict words (try saying *Hell's bells!* on the ingratiating tune, fig. 6); but each plays its independent role.

And what happens when the canoe is caught descending the crest, or rising to it? Here is the almost infinite variety of intonation, which makes it so refractory to the scientist's cleaving and chopping; for our craft can ride the wave at almost any point—the nearer to the crest the more aggressive, to the trough the more soothing. Consider *There wasn't a thing wrong with it*, uttered in protest, with the loudest stress on *thing*, pronounced on a smoothly rising and then falling tune (fig. 5). If *thing* is at the peak of the crest, the utterance is defiant; but if the word *a* is at the peak and *thing* begins the downward motion toward the trough, the defiance takes on a pout. (We often use this intonation to mock someone who has pettishly refused something, in expressions like *He doesn't want to*, *He doesn't like it*, since the refusal itself is so often intoned that way by spoiled children.) The meaning of an intonation can often be tested by the gesture that may conveniently accompany it—in the latter one, as suggested, a pout.

It would take a formal treatise on intonation to describe the numerous melodies and their meanings, for a certain amount of sophistication is called for even to *hear* an intonation abstracted from its words, and tying it to symbols for pitch is not easy. Furthermore, one thing that has hampered even trained linguists in dealing with intonation is the difficulty of dissecting an intonation from its context: a smile does not typify annoyance, but we can nevertheless say "He gave me an annoyed smile," to imply that it was forced and under the circumstances suggested its opposite. There are forced intonations just as there are forced smiles, and one is in danger of hitting upon the reversed meaning instead of the direct one.

Perhaps the best way to illustrate the emotional and attitudinal patterns of intonation is by quoting words and phrases commonly used on them. The aggressive effect of stress on top of the wave becomes intensely prodding if there are two or more crests topped by stresses, particularly if each crest is higher than the last (fig. 7). We often do this with emphatic *Absolutely!*, *ab-* atop the first crest and *-lute-* atop the second, higher one (and the purist, ignorant of intonation, tells us that we are mispronouncing *Positively!* and *Evidently!* when we do the same with them). That pet of about 1948 and since, "How dumb (slow, crazy, etc.) can you be (get, etc.)?" uses the same double crest; so do "Ooh, what you said!" and "W-a-i-t a m-i-n-u-t-e!" reprimanding some-

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one who has gone too far. The effect is less excited if the second crest is lower (fig. 8); this is the usual thing with that favorite of philosophical observations, *at that*: "I guess he would, at that" (*would* on the higher first crest, *that* on the lower second one). The suggestion of great finality is achieved by putting the heaviest stress at the lowest point of a continuously descending curve (fig. 9), common in disgusted exclamations that imply 'This is the last straw,' for example, with *For crying out loud!* (*cry-* at the crest, *loud* at the lowest point of descent). Exclamations that suggest 'What do you think of that!' show a preference for a high sustained pitch at the beginning, as happens with the stereotyped *here it is*: "Here it is November and still hot!" Exclamations that suggest 'My, my!' incline to one stress sliding up toward the crest and another one down from it (fig. 10); most of us will remember the 1944-45 cliché *How I love that man!* (*love* the upmoving stress, *man* the downmoving one). Threats that leave consequences up in the air often start high, skip down to a long, wide trough, and then glide upward (fig. 11): *I'll show him a thing or two!* The hummed 'I don't know' tune already described (fig. 4) is used with *Search me* when it means 'I don't know' (the tune also tells us when we say *Sure Mike!* that we mean 'Yes, indeed,' and are not addressing a man named Mike). To be both consoling and sentimental, we favor sustained level pitches rather than up or down slides. Most typical is the melody associated with *There, there!* used to calm someone (the first *there* at a level high pitch, the second, stressed, at a level low pitch—fig. 12); it is common with other phrases having the same intent: *Don't worry, Leave it to me, Never mind.* Essays have been written on the meaning of *Yes* in different melodic settings.

Intonation does more than point up emotional words and phrases in this fashion; sometimes it controls our choice of a given word or phrase. Thus *better not*, with intonational twin crests (fig. 7), is a favorite admonition; the "grammatical" rejoinder is *had better*, but since this does not pair intonationally with *better not*, the usual rebuttal to someone saying *Better not!* is *Better had!*

While intonation gives most of the emotional effects of language, it also assists grammar, particularly in identifying kinds of utterances (questions, statements, and exclamations), in marking divisions, and in showing what goes with what. When a writer in a popular magazine says, "We didn't believe him for a minute," the reader has to fill in: either it is 'For a minute we didn't believe him,' or 'We didn't believe him at all'; in the first, the pitch is low on *for a minute* (fig. 13); in

the second, high (fig. 14). The interesting thing is that, when reading silently, one "thinks" a pitch automatically, and if the meaning clashes with what comes after, it is necessary to return and revise.

By not having given intonation its due in our system of writing we have created many incongruous situations and false dilemmas for ourselves. Often there is not time to return and revise, or the context will give us no clue to the fact that we made a wrong guess and we go merrily on. At a large university examiners asked the question "Has your attitude toward world affairs become more or less isolationist as a result of your foreign-language study?" and were puzzled when twenty per cent of the students answered "Yes, it has," or "No, it hasn't." The students, of course, had read in a level intonation on *more or less* (fig. 15) instead of the rise on *more* and fall on *less* (fig. 16) that was intended. The writer who knows his craft usually avoids such misunderstandings by using a special written language; instead of *more or less isolationist* he would say *more isolationist or less isolationist*. But even the best craftsman slips up at times. Somerset Maugham may trap the reader into a wrong guess with the following: "If she'd only have taken more trouble with herself she'd have been rather stunning. *As it was* she was the best looking woman there." He means 'even so,' with the same intonation we would give *even so* (high on *as it* with a steep fall on *was*—fig. 17), not 'as a result' (low on *as it* with a slight rise on *was*—fig. 18). Sometimes there is no way to avoid trouble. A popular magazine gives us "He strode up the ramp, grinned down at her and said, 'Bartholomew Moody, Captain'" ; the comma does not tell us whether he is calling himself a captain (*cap*-high, *-tain* low—fig. 19) or addressing the lady as captain (*cap*-low with rise on *-tain*—fig. 20).

So much importance is attached to the written devices by which we circumvent intonation trouble that even some of our grammatical rules are based on them: the rule, for instance, about the "misplaced modifier." Instead of *I only want six* we are told to use *I want only six*, because otherwise *only* might be taken with *want*; but in full speech there is no possibility of misunderstanding, since the high pitch and stress on *six* (fig. 21) seals its link to *only*.

The punctuation signs are crude intonation- and pause-markers, inadequate for signaling anything but the grosser phrase and sentence divisions. The question mark, often thought to imply a rising inflection, actually covers a broad array of intonations that tell us whether the question is new or repeated, whether it expects a yes or no answer or something else, whether we believe in it ourselves, whether the answer

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will decide the issue once and for all, whether we are surprised or only seeking information, and what terms of intimacy or formality we are on with our hearer. To find the reason why no language ever adopted melodic signs one must inquire into the nature of the earliest writings. Mostly commercial, legal, or historical messages or accounts, or verse that had to be cut to fit a rhythmic pattern, there was little need or occasion for reproducing the nuances of integral speech; and by the time the need arose, the practice was already fixed. This practice has created a linguistic folklore according to which everything that is normally written is conceived as the "substance" of language, the "thing" that we convey when we speak; the rest—intonation, stress, length, loudness, voice as opposed to whisper, and accompanying gesture—is put down as mere "style." Puns take no account of it: Groucho Marx serenely pulls the old chestnut of *forefathers* and *four fathers* as if the two were not distinguished with crystal clarity by stress and intonation. The courtroom often ignores it: a threat may have been made playfully or seriously and the unwritable have made the distinction obvious; but if the writable does not show it, the accused may have to suffer. It does not figure in our concept of "truth": in quoting another we feel free to add any intonation we please, whether it reproduces the intent of the speaker or not, though most truthful people would shun a verbal misquotation. Yet these patterns of melody that we treat so cavalierly carry a message of their own, often far more to the heart of the matter we are verbalizing than the words themselves.

The tape recorder, radio, sound spectrograph, and other devices that enable us to record and transmit live speech are revolutionizing communication, actually carrying us back toward the primitive state of affairs where all verbal messages were audible. (We shall not mention the foresight of college freshman, whose refusal to learn how to spell is pushing us in the same direction.) Men wrote first to communicate across distance, then to communicate across time; we can do this now without writing, and speech once more comes into its own. It is high time that the false dichotomy between "substance" and "style" be recognized for what it is.

Fortunately recognition comes immediately for other languages when it comes for one. This is because speech melody, like musical melody, reaches across linguistic frontiers. Nothing in language is clung to more tenaciously than intonation, so that while a parent language such as Latin has evolved in many different and mutually unintelligible directions, its melodic patterns have been very largely preserved. Resemblances go even deeper than this, for it is probable that intonation

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is partly pre-linguistic in that it directly reflects certain bodily states. When the wind goes out of a bagpipe, the pitch falls. Similarly when a speaker gets toward the end of what he is saying, nervous tension relaxes, with it the tension in the vocal cords, and the melodic curve descends; but if he stops at a point of unfinished business, as in many questions, the curve rises. Important things raise tension, unimportant ones relax it.

Unless some such biological basis for intonation is assumed, it is hard to account for the astonishing similarities between entirely unrelated languages. In his study of Chinese intonation Professor Y. R. Chao of the University of California often makes observations like "The Chinese form is exactly the same as the English," or "Both the English and the Chinese have this"—in spite of the fact that Chinese, with tone used to distinguished word meanings, would be expected to deviate radically. Eunice V. Pike, describing Mazahua, another language that uses tone to distinguish word meanings, points out intonation patterns identical with those of English, even to one in which a higher tone immediately followed by a lower tone is used to imply disgust.

But whence the differences, then, that we seem to detect between languages, even closely related ones like German and English, and that characterize them so indelibly? First, the differences have probably been exaggerated; we tend to consider as intonation certain features that are really something else. An untrained listener hears differences of vowel quality or length, and vaguely ascribes them to intonation. Second, sporadic grammatical uses may become stereotyped and differ markedly. Third, it is quite possible that there are striking differences in intonation, but that they are a question of national manners rather than of language.

British and American English illustrate this last point. There are few intonation patterns in one that cannot be found in the other, but the frequencies differ. This is to be expected, for if one tune is aggressive and another is ingratiating, a society that applauds self-restraint will certainly avoid the aggressive tune. Exactly this difference can be noted between the intonations favored by educated Englishmen and those favored by educated Americans, for the ingratiating tune is more usual in England. The English phonetician Daniel Jones points out that *Come on* with *come* at the crest of the wave and stressed *on* moving down from it (fig. 22) would be appropriate for speaking to a dog; for a man it would be better to put stressed *on* at the bottom of the trough with a slight upward movement at the end (fig. 11). To the average American

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the first is perfectly normal for persons as well as dogs, and the second sounds wheedling. At parting an upper-class Englishman will use this same tune of his on *Good-bye, Good-morning* (*good* high, *bye* and *morning* at the trough and then moving up), which to an American sounds aloof and condescending. The same is true of questions. On asking directions of a total stranger, where it is appropriate to be formal and ingratiating, an American will say "Is this the way to Elm Street?" with *this* at the crest and stressed *Elm* at the trough (fig. 23), and would do the same in making a reserved and courteous suggestion like "Wouldn't it be better to wait?" (-*n't* at the crest and *wait* at the trough); but the Englishman likes it for all questions answered by *yes* or *no*: Jones's example is "Didn't I see you at the station the other day?" with the first syllable of *station* at the trough; an American would probably start high and move down to the lowest pitch on *day* (fig. 24). All this adds up to what Simeon Strunsky calls "the high-pitched sing-song of the educated, upper classes in England," and points to intonation as a social mannerism, taking the form of high-pitched unstressed words (of which there are many) contrasted with low-pitched stressed ones. One may affect this as one affects a laugh, until it becomes second nature, though both the tune and the laugh may seem to others a trifle strained. Bearing out the difference as a social one is the fact that it has an almost exact parallel in the difference between Spanish spoken by educated Spaniards and that spoken by Spanish Americans.

In a recent showing of the television documentary "Adventure," devoted to explorations in the world of science, viewers saw how experimenters at the Haskins Laboratories have contrived to produce speech artificially, through patterns sketched on paper and run through the electronic pattern-playback machine. Probably equally as surprising as the fact that human speech can now be imitated by a machine, was its utter lifelessness. The words came as a line of print comes, without ups or downs, on a flat monotone: louder or softer depending on the density of the lines, but at a single unvarying pitch. "Adventure" that day was a dramatization of the portentous but little-understood omission from our written messages of one whole segment of human communication. It proved the meaning of the phrase "cold type," and revealed why it is that one sure way to make a lifelong enemy is to *write* a message of complaint or dismissal, of criticism or of command: lacking any indication of what your intonation was intended to be, your reader fills in with his own, unaware that he is doing so. Language, which as it comes warm from human lips is meant to convey sympathies as well as bits of denotative information, is unmercifully falsified when put through the

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wringer of type, or when ignorantly or maliciously quoted verbatim without its original signs of feeling. This is the importance of intonation, which has gone unrecognized too long.

University of Southern California

Language Testing Programs and Services in Southern California

The following description of local experiments in language testing and of services and tests available in Southern California is a report of the Research Council Committee on Tests and Measurements, MLASC.¹

In the field of prognostic testing San Bernardino Valley College is particularly active. All students at this institution, before they begin the study of any foreign language, must take the *Iowa Placement Examination of Foreign Language Aptitude*.² The test, in Esperanto, attempts to measure the basic aptitudes which are necessary to learn a language at the collegiate level. The results are appraised along with the English Attainment Test, the Linguistic Aptitude Section of the ACE Psychological Examination, the I-Q Score and other data.³ If the student shows a good profile, he may enter the Elementary Spanish, French or German 4-unit course. If, on the other hand, the test results indicate a poor language student, the adviser recommends the Basic Course (2 units with the same amount of time as the Elementary, but at one-half the speed).

Mr. Roger C. Antón, a counselor in the San Bernardino program, reports the following results: (1) less absenteeism, (2) fewer drop-outs, (3) higher morale among students and faculty, (4) more individual attention in the basic courses, (5) a faster rate of progress in the elementary classes. The Division of Foreign Language at San Bernardino Valley College is now preparing a statistical study on this significant experiment.

In 1953, Dr. Walter V. Kaulfers, pointing out the need for aural examination in placement tests, asserted: "The College Board should

¹The members of the Tests and Measurements Committee are: Roger C. Antón, San Bernardino Valley College; Robert Beachboard, Santa Barbara College (*Chairman*); Dwight Bolinger, University of Southern California; Julia Bramlage, Santa Barbara Junior College (*Secretary*); Josephine Jiménez, Alexander Hamilton High School, Los Angeles (*Member ex-officio*); Meyer Krakowski, Los Angeles City College (*Member ex-officio*); Franciszka Merlan, Scripps College.

²Published by the Bureau of Educational Research and Service, State University of Iowa, Iowa City.

³This procedure conforms with the practices indicated by Ellen Salomon, "A Generation of Prognosis Testing," *Modern Language Journal*, XXXVIII (October, 1954), 299-303.

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concentrate . . . exclusively on the improvement of the college placement and guidance function of the examinations. Such a revision might well include an objective test of ability to understand spoken French as an aid in guiding students with respect to enrollment in intermediate and advanced courses where lectures and discussions are likely to be in the foreign language." ⁴

In answer to this need, Dr. Dwight Bolinger, Chairman of the Spanish Department, University of Southern California, has designed a *Spanish Classification Examination* which tests not only Vocabulary, Reading Comprehension, and Grammar, but Spelling, Pronunciation, and Oral Comprehension, the latter three by means of a recording. It is possibly the most equitable placement test yet devised.

The experiment indicates that only a minority of new students, in Lower Division courses, should remain in the course designated for them by the California Subcommittee on Languages.⁵ Two-thirds of the students tested by Dr. Bolinger during the past three years had to be advanced or else set back to more elementary sections. Only a third, then, have stayed in their "normal" section.⁶

The Foreign Language Department of the University of California, Santa Barbara College, has participated this year in a *French Listening Comprehension Test* experiment. The purpose of this test, played on a tape recorder, is to have an objective aural examination with percentile scores as valid as the national scores of the standard *Cooperative Language Tests*. The price of this 35-minute tape-recorded examination has not yet been determined, but it will be available for distribution by September, 1955, through the Educational Testing Service, 4640 Hollywood Boulevard, Los Angeles 27.

It is to be noted that an Aural Comprehension Test has already been put on the market in Spanish.⁷ The author recommends, however, that interested teachers await the arrival of the tape-recorded *Spanish Listen-*

⁴The *Fourth Mental Measurements Yearbook*, edited by Oscar Krisen Buros (Highland Park, New Jersey: 1953), Gryphon Press, p. 353.

⁵See: *The Report of the California Subcommittee on Languages* of the California Committee for the Study of Education (Edward F. Meylan, Subcommittee Chairman), published by the Santa Ana City Schools, 1943.

⁶The long break that many students have between their high school and college language course accounts, in part, for the lack of correlation between placement by examination and placement by previously earned units.

⁷*Furness Test of Aural Comprehension in Spanish*, Recorded Edition, 1951. \$6.00 for 33 1/3 rpm record set; \$7.50 for dual-track tape recording. Banks Upshaw & Co., 707 Browder Street, Dallas 1, Texas.

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ing *Comprehension Test*, due next spring through the same Educational Testing Service.

The Research Council of the MLASC set up the Tests and Measurements Committee in 1954. Dr. Nelson Brooks, Research Associate, Master of Arts in Teaching, Yale University Graduate School, has consented to be its consultant and to assist particularly in oral-aural test experiments, his specialty. The committee secretary keeps on file samples of all significant tests that come to her through the committee or from other sources. These tests are available for examination at meetings of the MLASC and the Research Council.

The Evaluation and Advisory Service (EAS) was established by the Educational Testing Service, 4640 Hollywood Blvd., Los Angeles 27, to help teachers, counselors and administrators plan testing programs and to determine the extent to which educational objectives are being achieved. EAS welcomes all visitors who wish to consult. A fee is charged only when the experts are asked to visit a school or college to discuss its special measurement and evaluation problems.

Insofar as published language examinations are concerned, it is not practicable to list all of those available. The following selection has been made chiefly on the recommendations of experts as indicated in *The Fourth Mental Measurements Yearbook*, edited by O. K. Buros, 1953.

FRENCH

Title:	<i>Cooperative French Test: Elementary Form.</i>
Range:	First two years of high school; first year of college.
Parts:	1—Reading, 2—Vocabulary, 3—Grammar.
Norms:	Scaled Scores are provided for part and total scores. Percentile rank tables are available for high school and college classes.
Time:	40 minutes.
Cost:	Test Booklets: \$2.50 for 25; Answer Sheets: 90¢ for 25; Scoring Stencil: 15¢; Specimen Set: 50¢.
Address:	Educational Testing Service, 4640 Hollywood Blvd., Los Angeles 27.
Title:	<i>A Standardized French Grammar Test.</i> [*]
Range:	Ages 11-17 with 1-5 years of French.
Type:	Students write their answers in form of French words.
Data:	High reliability at all levels.
Time:	35 minutes.
Cost:	1s. 9d. for 12; 1/6 for manual; 1/10 for specimen set. Postage extra.
Address:	University of London Press Ltd., Little Paul's House, Warwick Square, London E. C. 4, England.
Title:	<i>Cooperative French Test: Advanced Form.</i>
Range:	More than two years high school; more than one year college.
Parts:	1—Reading, 2—Vocabulary, 3—Grammar.

^{*}A similar test, *A Standardized French Vocabulary Test*, may be secured for the same price.

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Norms: Scaled Scores for part and total scores. Percentile rank tables for high school and college classes.
Time: 40 minutes.
Cost: Test Booklets: \$2.75 for 25; Answer Sheets: 90¢ for 25; Scoring Stencil: 15¢; Specimen Set: 50¢.
Address: Educational Testing Service, 4640 Hollywood Blvd., Los Angeles 27.

GERMAN ⁹

Title: *German I and II: Achievement Examinations for Secondary Schools.*
Range: First two years of high school.
Parts: Reading, Vocabulary, Aural Examination, Grammar.
Data: No data on reliability and validity.
Time: 60 minutes.
Cost: 7¢ a test. Postage extra.
Address: Educational Test Bureau, Educational Publishers, Inc., 720 Washington Ave. S.E., Minneapolis, Minn.

Title: *Lundeberg-Tharp Audition Test in German.*
Range: High School and College.
Parts: 1—Phonetic Accuracy, 2—Completion Series, 3—Definition Series.
Data: No data on reliability.
Time: 30 minutes.
Cost: \$2.00 for 100; 10¢ for specimen set.
Address: College of Education, Ohio State University, Columbus, Ohio.

ITALIAN ⁹

Title: *Examination in Italian Grammar: Lower Level.*
Range: First two years of high school; first year of college.
Norms: No norms available.
Time: 50 minutes.
Cost: \$1.75 for 25; 40¢ for 25 answer sheets; 15¢ for scoring key; 25¢ for specimen set.
Address: Veterans Testing Service of the American Council on Education, 5741 Drexel Avenue, Chicago 37, Illinois.

LATIN

Title: *Cooperative Latin Test: Elementary Form.*
Range: First two years of high school; first year of college.
Parts: 1—Reading, 2—Vocabulary, 3—Grammar.
Norms: Scaled Scores for part and total scores. Percentile rank tables for high school and college classes.
Time: 40 minutes.
Cost: Test Booklets: \$2.50 for 25; Answer Sheets: 90¢ for 25; Scoring Stencil: 15¢; Specimen Set: 50¢.
Address: Educational Testing Service, 4640 Hollywood Blvd., Los Angeles 27.

Title: *Cooperative Latin Test: Elementary Form.*
Range: More than two years high school; more than one year college.
Parts: 1—Reading, 2—Vocabulary, 3—Grammar.
Norms: Scaled Scores for part and total scores. Percentages rank tables for high school and college classes.
Time: 40 minutes.
Cost: \$2.50 for 25 Test Booklets; 90¢ for 25 Answer Sheets; 15¢ for Scoring Stencil; 50¢ for Specimen Set.
Address: Educational Testing Service, 4640 Hollywood Blvd., Los Angeles 27.

⁹The Cooperative German Test: Advanced Form; The Cooperative Italian Test, and The Cooperative Portuguese Test: Lower Level (Form X), have been discontinued. The Tests and Measurements Committee is negotiating with the Educational Testing Service to have them put back into circulation.

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SPANISH

Title: *Cooperative Spanish Test: Elementary Form.*
Range: First two years of high school; first year of college.
Parts: 1—Reading, 2—Vocabulary, 3—Grammar.
Norms: Scaled Scores for part and total scores. Percentile rank tables for high school and college classes.
Time: 40 minutes.
Cost: Test Booklets: \$2.50 for 25; Answer Sheets: 90¢ for 25; Scoring Stencil: 15¢; Specimen Set: 50¢.
Address: Educational Testing Service, 4640 Hollywood Blvd., Los Angeles 27.

Title: *Lundeberg-Tharp Audition Test in Spanish.*
Range: High School and College.
Parts: 1—Phonetic Accuracy, 2—Completion Series, 3—Definition Series.
Data: High reliability.
Time: 30 minutes.
Cost: \$2.00 for 100; 10¢ for specimen set.
Address: College of Education, Ohio State University, Columbus, Ohio.

Title: *Cooperative Spanish Test: Advanced Form.*
Range: More than two years of high school; more than one year of college.
Parts: 1—Reading, 2—Vocabulary, 3—Grammar.
Norms: Scaled Scores for part and total scores. Percentile rank tables available for high school and college classes.
Time: 40 minutes.
Cost: Test Booklets: \$2.75 for 25; Answer Sheets: 90¢ for 25; Scoring Stencil: 15¢; Specimen Set: 50¢.
Address: Educational Testing Service, 4640 Hollywood Blvd., Los Angeles 27.

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The Capacity of The Senses in Diderot's Aesthetic Theory

The apparent lack of organization together with the very considerable extent and profundity of Diderot's writings has long presented an enigma to critics who tend to see either an inconsistent paradox or a too narrowly preconceived pattern. In contrast with the controversial aspects of Diderot is his consistent basing of aesthetic judgment, conception, and expression upon the ocular, aural, and tactile senses to the specific exclusion of olfactory and gustatory experience.

Naigeon states that from his early days Diderot was convinced that "la physique, la médecine, et la physiologie peuvent seules donner quelque base à l'analyse du métaphysicien."¹ Upon this physiological basis Diderot builds his philosophy of art; one need look no further than the *Rêve de d'Alembert* to see that his invariable point of departure is man the physical being. In common with most of his contemporaries he holds that the five senses are the source of all general knowledge and experience which in turn is the basis of our judgment faculty.² However, neither the immediate predecessors nor the contemporaries of Diderot give a really thorough analysis of the various sense capacities in their relation to aesthetics.³ Either they tend to base their aesthetics upon all five of the natural senses without defining the function of each and without exploring the implication of such statement, or they exclude one or more of the senses in such a way as almost to give the impression of a casual omission. In the light of this historical perspective the categoric rejection of two senses such as we find in Diderot becomes a point of particular significance.

When defining beauty in the *Encyclopédie* Diderot states: ". . . je crois que, philosophiquement parlant, tout ce qui peut exciter en nous la perception de rapports est beau. . . . La beauté n'est pas l'objet de tous les sens. Il n'y a ni *beau* ni *laid* pour l'odorat et le goût" (XII,

¹Quoted by D. Mornet, *Diderot l'homme et l'œuvre* (Paris: Boivin et Cie., 1941), p. 41.

²Diderot, *Oeuvres complètes*, ed. Assézat and Tourneux (Paris: Garnier, 1875-77, 20 vols.), II, 50, 318-20; IX, 356, 366-8. This faculty of judgment is in no way to be confused with the sixth sense as in Hutcheson and others. Cf. X, 8-17; XIX, 259. All references to Diderot's works, except for the *Lettres à Sophie Volland* are to this edition.

³Cf. Crousaz, Batteux, Condillac, Voltaire, d'Holbach, Shaftesbury, Hutcheson, and Hume to mention but a few.

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423). He goes on to refute le P. André who had excluded in addition the sense of touch, for, says Diderot, the blind acquire notions of rapport, order, and symmetry through tactile sense experience. In this passage he refers to an earlier article, his "Recherches sur l'origine et la nature du Beau" which dates from 1751. There he explains that while the sensations of "odorat" and "goût" may awaken in us ideas of "rapports" we cannot attribute beauty to the qualities which stimulate these sensory impressions. "On dit *un mets excellent, une odeur délicieuse*, mais non *un beau mets, une belle odeur*. Lors donc qu'on dit *voilà un beau turbot, voilà une belle rose* on considère d'autres qualités dans la rose et dans le turbot que celles qui sont relatives aux sens du goût et de l'odorat" (X, 26-27). It is significant that Diderot is equally emphatic in his denial of both beauty and ugliness, for we cannot then presume that the sensory impressions of "odorat" and "goût" are of a lower or more animal-like nature and hence excluded from aesthetics. Their acknowledged capacity to stimulate ideas of "rapports" is insufficient to earn them classification as senses contributing to our comprehension of the beautiful. It is to be noted that Diderot does not attribute to them a capacity to communicate design, pattern, and symmetry (as does the sense of touch which he goes out of his way to include), but before coming to any conclusions it is necessary to examine other statements which bear on the subject.

As Miss Gilman points out in her excellent analysis, the creative process according to Diderot begins with a long period of preparation during which material is gathered; then in a moment of "enthousiasme," a sort of divine inspiration essential to any true artistic achievement whether the medium of expression be poetry, painting, oratory, or music, the artist conceives the ideal conceptual form which he is to express. "The function of enthusiasm seems above all to be to give full play to the power of the imagination, releasing it from all constraint." * Diderot in the *Encyclopédie* article "Eclectisme" (1755) describes the creative moment in the following terms:

L'enthousiasme est un mouvement violent de l'âme, par lequel nous sommes transportés au milieu des objets que nous avons à représenter; alors nous voyons une scène entière se passer dans notre imagination, comme si elle était hors de nous; elle y est en effet, car tant que dure cette illusion, tous les êtres présents sont anéantis, et nos idées sont réalisées à leur place; ce ne sont que nos idées que nous apercevons; cependant nos mains touchent des corps, nos yeux voient des êtres animés, nos oreilles entendent des voix. (XIV, 322-323)

*Margaret Gilman, "The Poet According to Diderot," *RR*, XXVII, 42.

The concept of the tactile as the basic sense from which all sensation is derived is found frequently in the eighteenth century in Diderot himself (e.g., XVII, 118), but the statement "nos mains touchent des corps" seems too explicit possibly to be construed here as including the other four senses. Moreover, the passage makes specific allowance for the visual and aural experience of the artist in the throes of the creative moment. The lack of reference here to olfactory or gustatory sensation has been overlooked by critics quite simply because the omission is not striking till thought of in the light of Diderot's categoric rejections in his definition of beauty. "Enthousiasme" releases the full soar of the creative imagination which conceives in terms of the most vivid visual, aural, and tactile sensory impressions; but since there is no allowance for the sensations of "odorat" and "goût," it must be noted that the point at which "nos idées sont réalisées"⁵ is not a moment in which total reality (as the nineteenth century would understand it) is expressed.

In view of the foregoing, one would expect limitations as to the olfactory and the gustatory in the technique of artistic expression. The *Lettre sur les sourds et muets* (1751), which is Diderot's most extensive treatment of the subject, speaks of a hieroglyph as that level of expression which, distinct from prose, states and represents an idea simultaneously. It is language packed with maximum expression, for the hieroglyph is something more than imitative harmony. It is a direct physical stimulus to an impression which is at once both emotional and concrete. Words for Diderot are symbols endowed with quantity, sound, and plastic quality. Thus when Vergil describes the wounded Euryalus with "Pulchrosque per artus/It crux, inque humeros cervix collapsa recumbit" (*Aeneid*, IX, 433-4 [I, 376]), the plastic brevity of the thin high-pitched monosyllable, "it," followed by the glottal stop and rich liquid sound of "cruor" conveys at once a full picture in terms of visual, aural, and tactile sense impressions. Suffice it to note that the sensations of odors and tastes are in no way conceived by Diderot, either here or elsewhere, as stylistic devices for the artistic communication of ideas. Furthermore, study of his own writings reveals remarkably few images based on these two types of sensory experience.⁶ He seems then both in theory and in practice to exclude the dimensions of olfactory and gustatory sensation.

"The true meaning of "réalisées" is seen in its opposition to "anéantis"; ideas are created and become real in the generic sense of the word.

"Two principal images based on the sense of smell are to be found as follows: of the "mauvaises moeurs d'un peuple" Diderot says, "ce sont comme les exhalaisons pestilentielles d'un cloaque" IV, 134; "j'ai dit quelque part que l'homme de bien ressemblait aux parfums dont on n'obtenoit une odeur délicieuse qu'en

Evidence gathered from these several writings of Diderot shows the consistency of his estimate of the sense capacities in matters aesthetic. Our comprehension of beauty through the "entendement" is perception through visual, aural, and tactile sense experience. The artist conceives and in turn expresses his idea in terms of the same three sensory impressions. As an anatomist Diderot is something of an expert concerned with all five of the natural senses,⁷ but Diderot turned aesthetician consistently excludes both smell and taste.

It is generally proposed that the olfactory and gustatory are little used in French artistic expression prior to the nineteenth century because of a "taboo" on animal or socially unaesthetic sensory experience. Speaking of the five senses in the *Encyclopédie* article "Sensations," Diderot says, "La vue est quelque chose de plus délicat et de plus habile que l'ouïe; l'ouïe a visiblement un pareil avantage sur l'odorat et sur le goût; et ces deux derniers genres de *sensation* l'emportent par le même endroit sur celui de toucher" (XVII, 118). In short, a hierarchy is established in the Aristotelian order—sight, sound, smell, taste, touch—by proceeding from the most subtle to the most gross. Since Diderot not only bases his aesthetics upon the visual and the aural, but goes out of his way to include the tactile, any "taboo" explanation for his exclusion of the two remaining senses is highly unsatisfactory. Furthermore, Diderot has stated that the phenomena perceived by "odorat" and "goût" *per se* contribute neither to the beautiful nor the ugly; they are of a different order. To arrive at this conclusion in the mid-eighteenth century is fair proof of Diderot's advance upon his time, for with a single step he has spanned half the distance which lies between Boileau and the author of the preface to *Cromwell*. As already suggested, the cause for exclusion from aesthetics of the sensory experience of smell and taste seems to lie in the deficient capacity of these two senses. A passage from the *Lettre sur les aveugles* (1749) confirms this theory: "Les connaissances ont trois portes pour entrer dans notre âme" (I, 294),

les broyant" *Lettres à Sophie Volland*, ed. André Babelon (Paris: Gallimard, 3 vols.), III, 288. After an extensive consideration of Diderot's stylistics, Steel concludes that only a single image among the numerous figures based on foods could be construed as making an epicure of the author. "All the other images from this source are purely visual . . . the imagery leads us to believe that the appearance of various dishes lingered longer in his memory than their taste." Eric M. Steel, *Diderot's Imagery* (New York: Corporate Press, 1941), p. 81.

⁷Diderot had studied anatomy under Verdier and later was close to such eminent physicians as Bordeu and Petit. He made extracts of Haller's works on physiology and translated the three large folio volumes of Robert James' *Medical Dictionary*, London, 1743-5. Toward the end of his career he produced his own *Éléments de physiologie*.

i.e. visual, aural, and tactile sensory experience. Having noted the acute sense of hearing with which the blind are endowed, Diderot describes at length the manner in which they perceive through the sense of touch and concludes that "Saunderson voyait donc par la peau" (I, 306). Clearly, in Diderot's opinion, the two senses of "odorat" and "goût" are deficient.

To understand Diderot's point of view we must appreciate first his interest in anatomy. As he turned his attention to aesthetics and the problem of communicating ideas his point of departure was man the physical being. That he should build his aesthetics upon the three senses which are most directly communicative and which are best endowed with a vocabulary proper for analysis is but the natural consequence of his approach to the problem.⁸ He is concerned principally with forms, for beauty is defined as that which excites in us "rapports" of design, pattern, and symmetry; the sensations of smell and taste are not only the least palpable of man's sensory experience, but they are the most deficient in adequate descriptive vocabulary.⁹ As a critic of painting, music, and sculpture Diderot does achieve the coordination of the visual, aural, and tactile (coordination rather than the synesthesia of which Steel speaks,¹⁰ for the hieroglyphs are "entassés les uns sur les autres"). In the light of his approach and the age in which he lived, it is hardly to his discredit that he failed to grasp the more purely evocative powers latent within the olfactory and the gustatory. Here at least he is fairly limited to the pale of eighteenth century aesthetics, but his credit is in having defined and analyzed an issue.

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"It is interesting to note the affinity of Diderot's approach with that of the traditional French school of linguists who have stressed "the rational element in language, its uses as a means of communication between men, and the consequent striving for clarity." Iorgu Iordan and John Orr, *An Introduction to Romance Linguistics* (London: Methuen and Co., Ltd., 1937), p. 387.

"One of Baudelaire's chief innovations is the extensive use of an olfactory dimension as a means of expressing the ineffable "transports de l'esprit et des sens." Frequently, as in "La Chevelure," "Parfum exotique," and "Le Flacon," an olfactory sensation is the primary evocative source which gives release to the poet's creative imagination. Proust's work is of course a later case in point, but it is to be noted that employment of both odors and tastes remains primarily evocative and as such is best suited to the symbolists.

⁸Steel, *Diderot's Imagery*, p. 238.

Sainte-Beuve and Italian Literature

December 23, 1954, marked the 150th birth anniversary of the critic of whom Lord Morley once said that it was worth a man's while to learn French if only to read him, namely Charles-Augustin Sainte-Beuve.¹ While he dealt most frequently with French writers, it is not surprising that a man of Sainte-Beuve's catholic taste, who had served his apprenticeship as a literary critic on a cosmopolitan organ such as the *Globe*, who knew well two foreign languages—English and Italian—should show an interest in the literatures of countries other than his own. If one realizes the popularity of everything Italian in the 1820s and thereafter, if one thinks of the intellectual affinities between France and Italy during the Romantic period—that is to say during Sainte-Beuve's formative years—if one remembers to what extent the works of Sismondi and Fauriel had popularized Italian literature in France, giving it a fair place next to English and German letters, it is to be expected that Sainte-Beuve would pay attention to the literary production of Italy. And indeed, while his essay on Leopardi is the only one specifically devoted to an Italian author (it also happens to be his first complete study of a foreign writer), the great critic, in the course of his articles, has occasion frequently to discuss Italian literature, ancient and modern.

Sainte-Beuve's references to the greatest of Italian poets, Dante, are numerous. They are found in the writings of his youth as well as in those of his old age. This interest is only natural in view of the great popularity of the *Divine Comedy*—no matter how superficially it may have been read, not only among the Romanticists in general, but especially among Sainte-Beuve's intimates. Thus, a translation of the *Inferno* by Antoni Deschamps, a close friend, contributed considerably to the spread of Dante's fame. Sainte-Beuve, more modest, restricts himself to the *Vita Nuova*, which until then had remained practically unknown in France. In one of the more successful poems of the *Consolations*, written in 1829 and published in 1830, he paraphrases the prose passage that precedes the famous canzone *Donna pietosa e di novelle estate*.² What Sainte-Beuve prefers in Dante, at the time, is the "maestro

¹J. Drinkwater, *The Outline of Literature* (New York: G. P. Putnam's Sons, 1925), III, 891.

²Sainte-Beuve, *Les Consolations* (3rd ed.; Bruxelles: Société Belge de Librairie, 1837), pp. 103-106.

del sorriso." In spite of the great vogue, one might even say fad, enjoyed by the *Divine Comedy*, the critic shows himself incapable of fully appreciating Dante's inspiration. Feeling awed by the terrible Florentine, he declares:

Dante est un puissant maître à l'allure hardie
Dont j'adore à genoux l'étrange Comédie;
Mais le sentier est rude et tourne à l'infini
Et j'attends, pour monter, notre guide Antoni.³

Notwithstanding his protestations of admiration—he adores on his knees—the *Divine Comedy* appears to him *étrange*, as it had to his XVIIIth century ancestors. However, conscientious as he is, Sainte-Beuve does read Dante's epic completely and very closely, the *Purgatorio* and the *Paradiso* as well as the *Inferno*. Abundant quotations borrowed from all parts of the work give ample evidence that, unlike most of his contemporaries, Sainte-Beuve does not limit himself to the *Inferno*. He hesitates to examine the "bizarre" masterpiece in detail and speaks of it and its author only in the most general terms. Dante is "un génie primitif,"⁴ "un de ces hommes quasi fabuleux"⁵ like Shakespeare or Homer.

About two decades later, in 1854, appears a translation of Dante's work by a certain J. Mesnard, first vice-president of the Senate and *Président à la cour de Cassation*. The fact that such a grave magistrate should translate the *Divine Comedy* is an important sign duly noted by Sainte-Beuve:

Ma première pensée en recevant le livre de M. Mesnard et en voyant un magistrat éminent et un homme politique aussi distingué profiter de quelques moments de loisir pour traduire Dante, comme autrefois on traduisait Horace, ma première pensée a été de me dire qu'il avait dû se passer en France toute une révolution littéraire, et qu'un grand travail s'était fait dans les portions les plus sérieuses de la culture intellectuelle et du goût.⁶

Had Sainte-Beuve's attitude also undergone a revolution by 1854? The *sentier* leading to an understanding of Dante has not become any less *rude*, for Dante must still be studied rather than read. Indeed, he is "l'expression de l'histoire de son temps prise au sens le plus étendu, l'expression non seulement des passions, des haines politiques, des luttes, mais encore de la science, des croyances et des imaginations d'alors."⁷ In order to understand Dante, it is necessary

³*Ibid.*, p. 103.

⁴Sainte-Beuve, *Oeuvres* (Paris: Bibliothèque de la Pléiade, 1949), I, 721.

⁵Sainte-Beuve, *Portraits Contemporains* (Paris: Calmann Lévy, 1889), II, 358. Further references to the *Portraits Contemporains* refer to the same edition and will be abbreviated *PC*.

⁶Sainte-Beuve, *Causeries du Lundi* (Paris: Garnier, 1885), XI, 199. Further references to the *Causeries du Lundi* refer to the same edition and will be abbreviated *CL*.

⁷*Ibid.*, 208.

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... de le déchiffrer, l'épeler, livre à livre . . . Ce n'est que quand on a pénétré le Moyen Age, sa philosophie, sa théologie, sa dialectique et son idéal amoureux; ce n'est que lorsqu'on a connu à fond la vie politique et poétique de Dante, qu'on a marché d'un pas sûr à travers les cercles et le labyrinthe mystérieux du poème.⁹

Today, continues Sainte-Beuve, this has been facilitated by the Villemains, Fauriels, and Ozanams who "ont sué sang et eau sous nos yeux et dû y mettre la hache et la cognée pour nous frayer la route jusqu'à ce divin Paradis."¹⁰

In 1854, Sainte-Beuve does declare that Dante "trouva moyen d'exprimer le fond de l'univers et la cime des subtilités divines,"¹¹ that some of his scenes will remain "écrites dans tous les coeurs délicats et sensibles,"¹² that "les beautés chez Dante sont grandes . . . et d'un ordre si élevé qu'on ne regrette point, quand on les possède une fois, la peine qu'elles ont coûtée."¹³

Nevertheless, only a few years later, in 1861, he complains about the evolution of French taste: "tout a changé; nous n'en sommes plus à Horace en fait de goût, nous en sommes à Dante. Il nous faut du difficile, il nous faut du compliqué."¹⁴ It becomes evident that the XVIIth and XVIIIth centuries simply have left too many traces upon Sainte-Beuve, that the latter really prefers "la grâce et l'élégance à la force, à la rudesse et au symbolisme médiéval,"¹⁵ that he prefers to Dante the Greeks, the Romans, and the French classics, that he feels closer to the polished Petrarch than to the overpowering creator of the *Divine Comedy*.

That the author of the *Tableau de la poésie française au XVIe siècle* should be acquainted with "le père de la Renaissance française"¹⁶ is to be expected. With Lamartine, whose "illustre ancêtre"¹⁷ Petrarch is, Sainte-Beuve is probably the French writer of his century whose poems most echo Petrarch's. The author of *Volupté* and of the *Livre d'amour* could not but understand, appreciate, and relish "le premier des hommes modernes,"¹⁸ "le maître de l'analyse intérieure, ce grand maître dans la

⁹Sainte-Beuve, *Nouveaux Lundis* (Paris: Calmann Lévy), IX, 83. Further references to the *Nouveaux Lundis* refer to the same edition and will be abbreviated *NL*.

¹⁰*Ibid.*, 84.

¹¹*CL*, XI, 209.

¹²*Ibid.*, 211.

¹³*Ibid.*, 213.

¹⁴*CL*, XV, 287.

¹⁵A. Counson, "Dante en France," *Romanische Forschungen*, XXI (1908), 203.

¹⁶*NL*, XIII, 304.

¹⁷*PC*, I, 285.

¹⁸E. Renan, *Averroës et l'Averroïsme*, quoted by H. Hauvette, *Les Poésies lyriques de Pétrarque* (Paris: Société Française d'éditions, 1931), p. 179.

science du coeur et dans le mystère de l'amour,"¹⁸ "l'interprète le plus accompli de la mélancolie d'une âme insatisfaite."¹⁹ Yet Sainte-Beuve's admiration for Petrarch is caused even more by the technical perfection of the Toscan's poems. It was Sainte-Beuve who in 1829 had undertaken the rehabilitation of the sonnet, a poetic form popular under the Pléiade, neglected during the XVIIth and XVIIIth centuries, but dear to the hearts of the Romanticists. To be able to write just one single sonnet as perfect as Petrarch's, possessing the "forme élégamment ciselée," the beauty and elegance of the *Canzoniere*, Sainte-Beuve declares himself ready to make a pilgrimage to Rome.²⁰ After reading many poems whose form is neglected (and this is true for those of most of Sainte-Beuve's contemporaries); after being shocked by Hugo's poems in which an absence of literary taste introduces unfortunate words that form "des taches à la bordure d'une robe blanche et gracieuse";²¹ after suffering through "un poème humanitaire un peu vague"²² it is a pleasure to "retourner en tous sens, au plus pur rayon de l'aurore, le plus cristallin des sonnets de Pétrarque,"²³ whose works are indeed "la goutte de cristal et la perle de l'art."²⁴

Sainte-Beuve's attitude toward Petrarch's great contemporary, Boccaccio, and also vis-à-vis Ariosto, is quite different. He is well aware of their respective places in the stream of Italian and European literature, knowing for instance Ariosto's debt to Bojardo and Pulci, or Boccaccio's influence on the *Cent Nouvelles Nouvelles* and on *La Fontaine*. (Apparently the *Decameron* was Boccaccio's only work read by Sainte-Beuve). While there are no articles devoted to them, not even lengthy paragraphs, the numerous references to their works, abundant quotations, and illustrative anecdotes are sufficient indication that he is acquainted with their writings at least as well as his French contemporaries Musset, Lamartine, Stendhal, or Quinet. His tone is usually one of respect and admiration. However, what Sainte-Beuve knows about these authors is only the minimum he considers necessary to any man who boasts of the possession of a well-rounded education. His interest is one of literary curiosity. Neither Boccaccio nor Ariosto have exerted any active influence on his works.

¹⁸Sainte-Beuve, *Les Consolations*, p. VI.

¹⁹H. Hauvette, *op. cit.*, p. 229.

²⁰L. Bertoli, *La Fortuna del Petrarca in Francia* (Livorno: R. Giusti, 1916), p. 125.

²¹PC, I, 458.

²²PC, II, 524.

²³Ibid., 326.

²⁴Ibid., 524.

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The same may also be said with regard to his relations to Tasso, whose tragic personal life had made him a symbol of the unhappy and misunderstood poet, the special favorite of the critic's Romantic friends. Sainte-Beuve himself professed great admiration for the author of the *Gerusalemme liberata* and of the *Aminta*. Speaking for his whole generation, he declares that "Clorinde a charmé notre enfance."²⁵ In spite of the delight he takes in Tasso's refined style, in his "séduction magique et ses ravissantes héroïnes,"²⁶ he regrets "l'absence de pensées mûres."²⁷ And taste does change:

Autrefois . . . on estimait le meilleur poète celui qui avait composé l'oeuvre la plus parfaite, le plus beau poème, le plus clair, le plus agréable à lire, le plus accompli de tout point, l'*Enéide*, la *Jéerusalem*, une belle tragédie. Aujourd'hui on veut autre chose. Le plus grand poète pour nous est celui qui, dans ses œuvres, a donné le plus à imaginer et à rêver à son lecteur . . . Le plus grand poète n'est pas celui qui a le mieux fait: c'est celui qui suggère le plus . . . qui vous laisse beaucoup à désirer, à expliquer, à étudier, àachever à votre tour . . .²⁸

Unfortunately for their survival, this is not true for works such as the *Gerusalemme* or the *Orlando Furioso*. Indeed:

Quand une fois je les ai vues et admirées dans leur pureté de dessin et dans leur contour, qu'ai-je tant à dire de Dido et d'Armide, de Bradamante ou de Clorinde, d'Angélique ou d'Herminie? Parlez-moi de Faust, de Béatrix, de Mignon, de Don Juan, d'Hamlet, de ces types à double et triple sens, sujets à discussion . . .²⁹

The author of the *Cinquecento*, for whom Sainte-Beuve reserves a special, ever-increasing admiration, is Machiavelli. The latter's rehabilitation had been initiated in 1833 by A. de Montour, who continued in France what Lord Nassau Clavering, Count Cowper, had initiated for the Florentine in England. The evolution of Sainte-Beuve's attitude with respect to Machiavelli is significant, for it sheds light on the evolution of the critic's personality and opinions. At first, in 1835, he considers Machiavelli as a "grand poète comique"³⁰ and as a historian who is Guicciardini's equal.³¹ By 1840, having lost the illusions of his Saint-simonist youth, Sainte-Beuve is once more under the grip of the XVIIth century philosophers, but without their faith in progress and in the innate goodness of human nature. In politics as in religion, he has

²⁵C. B. Beall, *La Fortune du Tasse en France* (Eugene, Ore.: U. of Oregon and Modern Language Association, 1942), p. 222.

²⁶*NL*, IX, 393.

²⁷*NL*, XII, 5.

²⁸*NL*, X, 390.

²⁹*Ibid.*, 391.

³⁰Sainte-Beuve, *Oeuvres* (Paris: Bibliothèque de la Pléiade, 1951), II, 21.

³¹Sainte-Beuve, *Oeuvres*, I, 443.

become a skeptic. More and more he envisages human nature like Hobbes, La Rochefoucauld, Machiavelli, "ces grands observateurs positifs,"³² "philosophes profonds et pleins de réalité,"³³ who proceed "appuyés sur l'observation humaine et sur les faits."³⁴ This is a far cry from the early days at the *Globe*. Sainte-Beuve now speaks with a smile of bitter condescension of the "simplicité bienheureuse et perpétuellement adolescente de quelques optimistes de talent." And he adds: "Jeune, d'ordinaire, on estime l'humanité en masse et l'on est plutôt de la politique libérale. Plus tard on arrive à mieux connaître, à ce qu'on croit, c'est-à-dire à moins estimer les hommes." This *réalisme* is nothing but "le fruit de l'expérience humaine."³⁵

When not writing for publication, Sainte-Beuve is even more outspoken. To his friend Hortense Allard he says that his "morale politique n'est autre que celle des Hobbes, des Machiavel et notre ami Hume," and he pursues (one has the impression of reading the *Prince*):

Tous les grands politiques doivent être plus ou moins (mais tous à un très haut degré) de grands fourbes et dissimulateurs, de grands coquins; mais s'ils le sont dans l'intérêt de tous et pour les biens de l'Etat ils sont absous, et sont de grands hommes . . . Ce qui absout tout ce que peut faire l'homme d'Etat dans ses voies et moyens dont il est le seul juge, c'est la grandeur et l'utilité du résultat. Sa morale n'est que là.³⁶

At least one of the causes of this pessimism becomes evident in his comparison of Machiavelli and Montesquieu, the former being, according to the critic, the refutation of the latter:

Avec Machiavel on est toujours plus voisin de la corruption naturelle, de la cupidité première. Machiavel se méfie et Montesquieu ne se méfie pas. C'est Machiavel qui a dit qu'il y a toujours dans les hommes une disposition vicieuse cachée, qui n'attend que l'occasion pour sortir . . . Les hommes, selon lui, ne font le bien que quand ils ne peuvent faire autrement. Machiavel est persuadé que les hommes ont beau avoir l'air de changer pendant des durées de régime, . . . au fond ils ne changent pas, et . . . certaines occasions se reproduisant, on les retrouve absolument les mêmes. Montesquieu n'est pas assez convaincu de cette vérité . . . Montesquieu accorde trop . . . au décorum de la nature humaine.³⁷

Whence this so honorable lack of realism in Montesquieu?

Né sous un gouvernement doux, vivant dans une société éclairée où le souvenir des factions était lointain, . . . il accomoda légèrement l'humanité à son désir. Il aurait eu besoin . . . d'une révolution . . . pour lui rafraîchir l'idée de la réalité humaine.³⁸

³²Sainte-Beuve, *Port-Royal* (Paris: Hachette, 1888), III, 238.

³³CL, XI, 411.

³⁴Sainte-Beuve, *Oeuvres*, II, 490-491.

³⁵Ibid., 491.

³⁶J. Bonnerot, *Correspondance générale de Sainte-Beuve* (Paris: Stock, 1947), V, 731.

³⁷CL, VII, 66.

³⁸Ibid., 68.

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Machiavelli, on the contrary, "vivait dans un temps . . . où il y avait plus de trente manières d'être détruit et de périr. Un tel état de société est fait pour le tenir en éveil et pour donner toute la prudence."³⁹ When he says Machiavel, does not Sainte-Beuve mean himself? He had seen the anarchistic democratic days that followed the 1848 Revolution deprive him of his position at the Mazarine library, thus menacing his material security, the only time he had ever enjoyed one. These days had been instrumental in bringing about his "exile" to Belgium. Indeed, already in 1841, when riots against the bourgeoisie had broken out in various provincial towns, Sainte-Beuve had sided with the "forces of law and order," declaring that "en vieillissant on revient au pouvoir absolu pur et simple."⁴⁰ And when he wants to justify his acceptance of the coup d'état of December 2 and his *ralliemement* to Napoléon III, he writes as early as December 27, in an article on Richelieu, (another disciple of his idol), purporting to quote Machiavelli, that "ce n'est pas la violence qui repose, mais la violence qui détruit, qu'il faut condamner."⁴¹ Years later, still suspicious of idealists, however well-meaning they might be, he shouts to a detractor of Machiavelli: "Politique lamartinien, retournez rêver dans vos bois."⁴²

This admiration for Machiavelli helps to explain the otherwise surprising esteem accorded by Sainte-Beuve to the writings of the abbé Galiani, "Galiani le cynique,"⁴³ "ce petit Machiavel."⁴⁴ Indeed, the abbé's opinion of human nature was not higher than his fellow Italian's, nor Sainte-Beuve's. He believes that

... au moral, nos illusions intérieures sur la liberté, sur la cause première, ont engendré la religion, la morale, le droit, toutes choses utiles, naturelles à l'homme, et même vraies si l'on veut, mais d'une vérité purement relative et toute subordonnée à la configuration, à l'illusion première.⁴⁵

The abbé, who held "en horreur les idées absolues,"⁴⁶ whose skepticism was of Sainte-Beuve's own brand, neither militant nor arrogant, was the more likely to appeal to the Frenchman because his disillusionment manifested itself also in his politics, theoretical and practical. Sainte-Beuve notices with evident satisfaction that Galiani "ne croyait pas (et tant s'en faut!) au progrès et au triomphe de la raison . . . [qu'] il comptait fort sur le gain de cause des folies et des sottises."⁴⁷ A

³⁹*Ibid.*, 68.

⁴⁰J. Bonnerot, *Correspondance générale de Sainte-Beuve*, IV, 157.

⁴¹*CL*, VII, 259.

⁴²*NL*, I, 20.

⁴³Sainte-Beuve, *Oeuvres*, I, 358.

⁴⁴*CL*, II, 436.

⁴⁵*Ibid.*, 429.

⁴⁶*Ibid.*, 432.

⁴⁷*Ibid.*, 430.

moderate, a skeptic, full of *bon sens*, he bewares (as does Sainte-Beuve) of "starry-eyed" idealists and the consequences that would ensue should the latter reach positions of responsibility in government. Sainte-Beuve points out gleefully, with respect for the Italian's acumen and foresight:

Galiani n'avait pas attendu l'éveil et le coup de tocsin de la Révolution française pour se méfier des hommes d'Etat optimistes et rationalistes, de ces honnêtes gens comme on en a vu sous Louis XVI et depuis, qui oublient trop les vraies, les réelles et toujours périlleuses conditions de toute société politique.⁴⁹

And, just like Sainte-Beuve himself, Galiani "n'admet que le machiavélisme pur, sans mélange, cru, vert, dans toute sa force, dans toute son âpreté."⁵⁰ What is more, "ce machiavélisme dont il était imbu, . . . il l'a pratiqué."⁵¹ Sainte-Beuve relates how this freethinker, this friend of the philosophers was the first one to practice censorship rather than to "propager des lumières," going as far as prohibiting a performance of *Tartufe* in Naples.

Another aspect of Galiani's still adds to the Frenchman's appreciative understanding and sympathy: he appeals to Sainte-Beuve's patriotism. Indeed, the latter ascertains with evident pleasure that "on n'a jamais mieux parlé de la France, on ne l'a jamais mieux jugée" than this Neapolitan "taillé à la française. Il nous sent, il nous aime, il est un des nôtres."⁵²

With Alfieri everything is different. His ardent soul, his independence and pride, his strong will and single-track mind could not possibly hold much attraction for the supple, versatile Sainte-Beuve. In addition, Sainte-Beuve notes with evident regret that Alfieri "ne nous aime pas, Français; que dis-je? il nous a détestés hautement, il nous a exécrés."⁵³ It is only natural then for Sainte-Beuve to add, in his hurt national pride, that "il ne nous est guère sympathique" and that "il lui est difficile, en revanche, de se faire bien venir de nous et de nous plaire."⁵⁴ Also, while doing justice to Alfieri's contribution to the renascence of the Italian language and spirit, the critic subscribes to the excessively harsh judgment Schlegel pronounces on Alfieri's tragedies.⁵⁵

The Italian writer mentioned most frequently and warmly is Manzoni. The simplicity and *naturel* of the author of the *Promessi sposi*, his impartiality, his readiness to understand everything, his successful attempt not to sacrifice anything to passion were bound to arouse the critic's

⁴⁹*Ibid.*, 431.

⁵⁰*Ibid.*, 431.

⁵¹*Ibid.*, 431.

⁵²*Ibid.*, 442.

⁵³*NL*, V, 410.

⁵⁴*Ibid.*, 410.

⁵⁵*NL*, VI, 46.

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liking. In addition, Manzoni's close ties with France in general and the *Idéologue* salons in particular—a milieu close to Sainte-Beuve's heart—could not but flatter the Frenchman's nationalism. Too much so, possibly. While remarks on Manzoni are numerous in Sainte-Beuve's writings and do indicate a detailed knowledge of even his minor works, of his *Urania* for instance, there is no specific and detailed study of his works. Instead, Sainte-Beuve deals with Manzoni in his article on Fauriel, and as a result he stresses excessively the French influence, the ties with France brought about by the intimate relationship with Fauriel. Sainte-Beuve may be right in stating that "Manzoni ne peut bien se connaître à fond que par Fauriel,"⁵⁵ but to consider Manzoni only as the Italian representative of the French historic school means to misappreciate Manzoni's fundamental Italianism which permitted his originality to survive in spite of strong and undeniable foreign influences.

Since Sainte-Beuve sees in Manzoni essentially the latter's dependence on French Romanticism, he puts special emphasis on the dramas where the French influence is most evident. Sainte-Beuve takes delight in praising Manzoni, but while undoubtedly sincere in his admiration, he is fully aware that such praise becomes veiled but inescapable criticism of the French Romantic dramatists, above all of their chief, Sainte-Beuve's enemy, Victor Hugo. According to the critic, Manzoni has combined "l'étude sévère et la passion, la fidélité à l'esprit, aux moeurs et aux caractères particuliers de l'époque, et les sentiments humains généraux s'expriment dans un langage digne et naturel."⁵⁶ He goes on to stress "la conscience que Manzoni a mise à préparer les matériaux et à étudier les sujets de ses compositions." The result? the two best dramas produced by the Romantic school on the continent: "L'école historique française . . . n'ayant point produit son poète dramatique chez nous, elle l'a eu dans Manzoni."⁵⁷

Sainte-Beuve's bitterness at the low quality of the contemporary French theater as exemplified by Ponsard's *Lucrèce* and a certain Latour de Saint-Ybars' *Virginie* (1845), the greater because of his earlier unfulfilled high hopes, bursts out in a private letter addressed to his friend J. Olivier:

Le succès même de ces deux dernières tragédies . . . peut servir à mieux mesurer la décadence et la déchéance des hautes pensées et espérances ambitieuses qu'on avait d'abord conçues dans cette carrière dramatique, telle qu'elle se rouvrait il y a vingt-cinq ans. Alors en effet, on se plaisait à concevoir une sorte de drame à la fois réel et idéal, qui reproduirait avec

⁵⁵PC, IV, 207.

⁵⁶Ibid., 215.

⁵⁷Ibid., 220.

fidélité les moeurs et les personnages de l'histoire, y associerait les passions éternelles de la nature humaine, et ferait parler le tout d'un ton plus simple et plus sincèrement poétique à la fois qu'on avait osé jusqu'ici. Les deux seuls beaux échantillons parfaits qu'on ait eus dans ce système dramatique moderne, tel qu'il était conçu alors par l'élite des esprits délicats, sérieux et élevés, ça a été les deux pièces de Manzoni, *Carmagnola* et *Adelghi*.⁵⁸

In various places Sainte-Beuve does refer to Manzoni's capital work, the *Promessi sposi*. As early as 1832, he regrets in *Notre-Dame de Paris* the absence of "un reflet consolateur comme en a Manzoni."⁵⁹ Years later, reproaching Stendhal for "cette espèce de maladie animale dont Fabrice est l'idéal à la fin de sa vie," he cites as an example to be imitated "une part de raison, d'émotion saine et une simplicité véritable telle que l'offre l'histoire des *Fiancés*".⁶⁰ Still, Sainte-Beuve hardly stops to examine the novel. His point of view provides him with a distorted outlook on Manzoni's work, giving first importance to the tragedies. There, in his enthusiasm, or should one say in his disillusionment with the French Romantic stage, Sainte-Beuve is overwhelmed by the solid documentation, the moral significance, the psychology and the lyricism of the dramas, to the extent that he fails to realize the very essential weakness of these plays: the absence of true dramatic movement.

In his appreciation and study of Manzoni, Sainte-Beuve does not play the part of an innovator. Indeed, by 1827 Manzoni had already become one of the best-known foreign writers in France. Many a time his works are taken as yardsticks for judging other literary productions; his name may be frequently found in prefaces and essays: the numerous articles on Manzoni and his works are the most obvious sign of his popularity.⁶¹

With regard to Leopardi, the situation is not the same. While references to him may be found in France prior to Sainte-Beuve's study of the poet, these are only short notices or summary biographies. It is Sainte-Beuve who, at the urging of de Sinner, Leopardi's friend, is the first in France to devote an extensive study to Leopardi. The latter's limitless skepticism; the fact that he belonged, like Sainte-Beuve, Galiani, and Machiavelli, to the "petit nombre de ceux qui ont le plus pénétré . . . l'illusion humaine"; the fact also that he realised that "il était impossible de vaquer aux choses publiques en honnête homme et de s'en tirer sain et sauf"⁶²—these factors were of course bound to appeal to the critic. Yet, in his essay, Sainte-Beuve, more interested in the soul

⁵⁸J. Bonnerot, *Correspondance générale de Sainte-Beuve*, VI, 126.

⁵⁹PC, I, 444.

⁶⁰CL, IX, 336.

⁶¹D. Christesco, *La Fortune de A. Manzoni en France* (Paris: Balzac, 1943), p. 100 and following.

⁶²PC, IV, 397.

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than in the doctrine of his subject, almost overlooks the thinker, the philosopher later critics have come to stress. Similarly, while not omitting Leopardi the erudite, Sainte-Beuve is primarily interested in Leopardi the poet, Leopardi the artist. Admitting that Leopardi, "un des plus éloquents poètes du désespoir,"⁶⁵ is a Romanticist by his inspiration, Sainte-Beuve, as early as 1844, brings out the point stressed by more recent critics that he is a Classic by his form. And it is upon this classical perfection of form that Sainte-Beuve lavishes the greatest part of his applause. He pays tribute to the perfect structure and harmony of Leopardi's verses, their energy, sobriety, and conciseness. Once more with evident reference to some of his contemporaries, Sainte-Beuve underlines repeatedly that "pas un mot inutile n'est accordé ni à la nécessité du rythme ni à l'entraînement de l'harmonie . . . La simplicité grecque primitive diffère peu de celle qu'il a gardée et qu'il observe religieusement dans sa forme."⁶⁴ In order to prove his point, the critic, after translating into French prose passages from *All' Italia* and *Sopra il Monumento di Dante*, makes an attempt to render in French verse five of Leopardi's poems: *L'Infinito*, *La sera del dì di festa*, *Alla luna*, *Il passero solitario*, and *Amore e morte*. While appreciating and understanding the poet's thoughts, the delicate and subtle pen of Joseph Delorme, in spite of a sincere effort, could not but fail in the attempt to transpose into French alexandrines the simple, concise lyrics of the Italian *sciolti*.

In evaluating Sainte-Beuve's knowledge of Italian literature, one soon becomes conscious of what may seem at times not inconsiderable omissions. For instance, Dante's precursors, or men like Aretino, Metastasio, and a few more are practically ignored. Some are mentioned only *en passant* by one particular aspect of their work: Monti exclusively for his translations, or Parini for his contribution to the rejuvenation of the Italian language. One may feel that others are being relegated to secondary rank somewhat too summarily, with a brief mention. Thus, *Jacopo Ortis* becomes simply "le héros très secondaire de Foscolo."⁶⁵ Still others are being treated too severely, Pellico for instance. The latter's Christian humility and resignation irritate Sainte-Beuve who, with biting irony, dismisses him with the statement that he is "féroce comme un agneau tondu qui ne redemande pas sa laine."⁶⁶ Nevertheless,

⁶⁵*Ibid.*, 369.

⁶⁶*Ibid.*, 399.

⁶⁷Sainte-Beuve, *Oeuvres*, II, 813.

⁶⁸*PC*, 1, 234.

it must be remembered that Sainte-Beuve does not approach Italian literature with the scholarly attitude of a Fauriel or an Ozanam, that he does not attempt, at any time, to give his readers a complete picture of Italian letters and that he reads Italian literature not "professionally," but only to satisfy his "cultural interests." When he mentions authors and their writings, he does so only in order to illustrate a point, to add more weight to his argumentation. The fact that he does not mention or quote a certain author, or that he evokes only certain aspects of others, is not conclusive indication of inadequate information. On the other hand, his innumerable references to Italian writers, from Pulci to Berchet, from Policiano to Belli, from Bembo to Goldoni, etc., etc., are sufficient proof that he was well read in Italian literature.

If this paper demonstrates the breadth of Sainte-Beuve's interests, it also supplies evidence of the inquisitiveness of his mind. Like most of his contemporaries, he made the obligatory pilgrimage to Italy; but not contenting himself with echoing certain common-place themes and motives originally inspired by Madame de Staël and Chateaubriand, not satisfied with repeating the vague or glittering generalities of a Hugo, nor limiting himself to one author like a Lamartine or a Vigny (Petrarch and Dante respectively), Sainte-Beuve makes sure to possess what may be said to be a representative picture of Italian literature, probably the best of any of his French contemporaries, with the possible exception of Stendhal.

The examination of the critic's knowledge of Italian letters also sheds significant light on the development of his moral and intellectual life. The increasing emphasis on skeptics, historians, moralists, pessimists—Machiavelli, or Galiani for instance—rather than on poets (and even when dealing with poets, he stresses Leopardi, a skeptic), reflects his own ever-increasing disillusionment with human nature. On the other hand, his failure to comprehend certain men—Dante is an example—is typical of another aspect of Sainte-Beuve's. An open mind if ever there was one, striving to understand completely what he saw, attempting to evolve with the times, he nevertheless remains basically a son of the eighteenth century, of the Age of Reason. If one adds to that the deep imprint left upon him by the sobriety and the *juste mesure* of French classicism, one understands readily his failure to fully grasp extreme manifestations such as Dante, or even some of his French contemporaries who dared deviate from the classical tradition.

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And yet, in spite of the above reservations, when Sainte-Beuve mentions Italian authors—and at one time or another he mentions almost all of them—he shows evidence not only of the catholicity of his interests, but also of the firmness of his literary taste and judgment. Indeed, later critics may at times have assumed different points of view, they may have stressed other aspects in the works of a Manzoni or a Leopardi, but in spite of the years that have elapsed their judgments essentially corroborate the opinions expressed by Sainte-Beuve, justifying the latter's world-wide reputation as one of the great literary critics of all time.

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Reviews

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Chosen by Aubrey F. G. Bell. Second edition edited by B. Vidigal.
Oxford; Clarendon Press, 1952. xxxi, 384 pp. \$4.00.

The first edition of the *Oxford Book of Portuguese Verse*, edited by the late Aubrey Bell, and published in 1925, contained 201 poems of seventy-six poets. Professor Vidigal has enlarged the modern and contemporary periods by forty-eight poems and eleven poets. To the compositions of António Duarte Gomes Leal, António Nobre and Joaquim Teixeira de Pascoaes selected by Bell, he has added eleven poems, and the poets Cesário Verde, António Feijó, Camilo Pessanha, Augusto Gil, António Patrício, Mário de Sá-Carneiro, Fernando Pessoa, Florbela Espanca, António Botto, José Régio, Alberto de Serpa, Carlos Queirós, Miguel Torga and Adolfo Casais Monteiro, who do not appear at all in Bell's edition, are represented by a total of thirty-seven poems. The last six poets mentioned were born in the twentieth century.

Bell, in his edition, had included poems by the Brazilian Olavo Bilac and by the Galicians Eduardo Pondal and Rosalía de Castro. Professor Vidigal omits them, believing, logically enough, that they have no place in a Portuguese anthology.

The twenty-four page introductory essay by Bell, which surveys the course of Portuguese poetry from its beginnings to the first years of this century, is left intact in the second edition. This is as it should be. It is clearly written, pithy and informative, manifesting genuine affection for the subject and keen critical appreciation. The writing is so concise, so devoid of repetition and embellishment, that the essay requires a second or even a third reading in order to pick up strands of thought which might otherwise be lost.

Throughout the essay, Bell gives his enthusiastic approval to indigenous poetry, its themes and verse forms, its sincerity and naturalness. He is particularly delighted with the medieval *cossantes* and *cantigas de amigo*, which he considers exquisite, original, and peculiarly Portuguese. The anthology contains forty-one of these early poems. He frowns upon those Renaissance poets who imitated foreign verse forms and abandoned native inspiration, unlike Camoes, who enriched the Italian meters he adopted with his own deeply felt lyricism.

Bell also stresses the fact that Camoes, to whom he has given the lion's share of the anthology, some sixty pages, can think as well as sing. This will at once touch a responsive chord in those familiar with the greatest

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Portuguese poet, whose universal outlook, skepticism, disappointment with life in general, and especially with his personal destiny, are found so strikingly not only in many parts of the *Lusiadas* but also in shorter poems, of which *Oitavas sobre o desconcerto do mundo*, in this volume, is such a beautiful example.

Portuguese poetry can be proud of its accomplishments during the half-century ending in 1925, according to Bell. The influence of the French Parnassians was beneficent; their Portuguese adherents used it to create poetry of great variety and spontaneity. The pieces in the anthology illustrative of this period confirm this point of view.

Professor Vidigal has written a two and a half page *Note to Second Edition*. He selects 1946 as the terminus for the supplement he has added to Bell's edition; he considers this year significant, because of the appearance of the fourth and last volume of the complete poetical works of Fernando Pessoa (1888-1935), whose popularity broke the barrier of prejudice against modernist verse and offered encouragement to the poets of the present day. The anthology includes, in addition to poems Pessoa wrote under his own name, compositions in other moods under the pseudonyms of Álvaro de Campos, Alberto Caeiro and Ricardo Reis.

Among the poets who have been named by Pessoa himself as his forerunners, and to whom he has proclaimed his indebtedness for the deep personal note of individual experience they introduced, is Cesário Verde (1855-1886), who maintained that commonplace subjects have as much to offer poetry as traditional love themes. How well he succeeded can be seen in *O Sentimento de um Ocidental*, a long poem of thirty-three quatrains, in which he invokes the streets, buildings, sounds, sights and smells of Lisbon from dusk to dawn.

To the thumb-nail sketches of the poets given by Bell in the first edition are added those which Professor Vidigal has contributed about the supplementary writers in his second edition. The Index of Authors and Index of First Lines have also been extended to cover the new material. Professor Vidigal has taken the occasion to correct the birth-dates of four poets born in the nineteenth century.

This augmented and up-to-date edition of the *Oxford Book of Portuguese Verse* merits a warm welcome from students and lovers of Portuguese poetry.

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ORESTE F. PUCCIANI, editor, *The French Theater since 1930*. Boston: Ginn and Co., 1954. 400 pp.

In this carefully edited collection of six contemporary full-length plays, Professor Pucciani has furnished the student of French drama with plays which are both representative and significant. They are plays which illustrate admirably the philosophies of their authors. Included in this anthology are: Jean Cocteau's *La Machine infernale*, Jean Giraudoux's *La Guerre de Troie n'aura pas lieu*, Jean Anouilh's *Le Voyageur sans bagage*, Henry de Montherlant's *La Reine morte*, Albert Camus's *Le Malentendu*, and Jean-Paul Sartre's *Les Mains sales*. It is the first time that a play by Cocteau, Montherlant, Camus, or Sartre has been included in an anthology of French contemporary drama edited for American students. Thus, it is gratifying to note that the anthology has at last caught up with the best in current theatrical expression.

The brief Introduction (12 pages) treats the essential development of the theater in modern France with penetrating skill. It is a gem of conciseness and precision, two rare qualities which characterize Professor Pucciani's style. Even the often puzzling ideology of existentialism becomes clear in his interpretation. The essays on each author and play are written with keen understanding and with proper reference to critical appraisal. Their merit lies in saying so much in so few words. The division of the page into two columns is an attractive and useful device to save space and facilitate the inclusion of many helpful footnotes containing both vocabulary items and explanatory detail. Footnotes such as numbers 7 and 8 on page 254 are typical of the editor's happy faculty of getting directly to the heart of matters. The generous amount of visible vocabulary afforded would enable any of the plays to be read by a second year college student, though the book's real place will, of course, be found in courses on the drama.

Very few errors were noted: p. 109, line 4, *substitue* (not *substitute*) ; p. 119, there might well be a note on *corps tyrrhoïdes*; p. 121 (col. 2, line 10) *et* (not *en*) ; p. 137, note 104 should read: *scarf* (not *scar*) ; p. 139, note 57 does not conform with the text in the spelling of *pignon*; p. 160 (col. 2, fourth line from bottom) *confondue* (not *confendu*) ; p. 168, *histoires* (not *histories*) ; p. 200, note 132 should read: *changes her mind*; p. 250, the number of note 24 in the text should be after *Coïmbre*; pp. 319-320, *sépulture* appears without an accent; p. 324, *joue-t-il*; p. 327, *révolutionnaires*; p. 332, note 94 should be in *roman* rather than *italics*. These are all very minor points.

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The choice of plays is a fortunate one since a good balance is maintained between plays dealing with the present (*Le Voyageur sans bagage*, *Le Malentendu*, *Les Mains sales*) and plays with classical (*La Machine infernale*, *La Guerre de Troie*) or medieval (*La Reine morte*) backgrounds. Professor Pucciani states that while *Caligula* is perhaps the most elaborate and outstanding of Camus's plays, *Le Malentendu* has been chosen for this collection because of its modern setting and because it offers in brief dramatic form the essential elements of Camus's philosophy (p. 274). Such considerations doubtless guided the choice of each of the plays included.

Professor Pucciani is to be commended for his original contribution to studies on the drama and for having placed a valuable collection of plays within the mental reach of the student.

Karl G. Bottke

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MARGARITA U. DACAL and ERNESTO G. DACAL, *Literatura del Siglo XX, Antología Selecta*. New York: The Dryden Press, 1955. 368 pp. (plus 97 pp. vocabulary).

The editors of the present "selected" anthology believe that it is best suited for college Spanish courses at the fourth-semester level. They also suggest its use in the third semester or as a general anthology of twentieth-century literature for more advanced courses.

The biased opinion of this reviewer is that anthologies in general conspire against the reader's welfare. If the literary flowers gathered for him have been shorn of some of their petals for the sake of quantity in variety, moreover, both the reader and the individual works are cheated. Wise men from Seneca to Ortega y Gasset have denounced abusive overdoses of art, and an anthology is just that. The third- or fourth-semester language student, in particular, is not apt to digest or to find memorable a confusing succession of unknown masterpieces. A concentration of his linguistic and intellectual attention on two or three independently edited works would seem to contribute more generously to his preparation. A survey course of literature, on the other hand, by its very nature might benefit from an anthology such as the one prepared by the DaCals.

The volume is divided into two sections, "España" and "Hispano-américa." The inclusion of both areas poses a problem: since college survey courses do not commonly combine the two literatures in a single course, one part or the other will serve no practical use. From the

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Spanish field are included three novels, two short stories, sixteen poems (four are "prose poems"), two plays, and one essay; ten authors are represented (Unamuno, Valle-Inclán, Baroja, Azorín, A. Machado, Benavente, J. R. Jiménez, Ortega y Gasset, García Lorca, and Alberti). In the Spanish American section are two novels, six poems, and two essays, by seven authors (Dario, J. E. Rivera, Mistral, J. Vasconcelos, J. R. Romero, C. Vallejo, and Capdevila). Although abridgments and omissions are frequent, every selection is presented as a literary unit.

The editors point out that most of the material in this volume has never been edited for the classroom and is made available to American students for the first time. Two criteria have guided their choice of works: they must have literary value and be representative of the most significant and characteristic tendencies in twentieth-century Hispanic literature.

The choice of authors and works is not disputed, although it may be wondered by some why no sample of the thriving activity of short story writers in Spanish America is present—Quiroga or Borges, for example. Justification of the length of the Baroja selection (72 pages), far greater than that of any other, may also be questioned. Literally speaking, part of the title of this anthology is perhaps misleading: it contains literature of the highest value in Spain, but its scope is limited to the period 1900-1936.

Introductions of from one to four pages, written in Spanish that is both concise and stylistically attractive, preface each individual selection. These essays actually constitute one of the chief attributes of the book, reflecting sensitive criticism and balanced perspective. Footnotes serve their explanatory purpose. They occasionally seem to avoid obvious interpretations, however, notably where allusion to the United States is made, such as in the selections by Dario and Vasconcelos.

The book is attractively printed, and an adequate 97-page vocabulary completes it. Those instructors who do not oppose anthologies on general principle will probably find this one to be useful as a text for fourth- or fifth-semester Spanish courses. It is doubted whether it could be used profitably in the third semester. As a general anthology of twentieth-century literature in Spain, it offers much in the way of worthwhile selections and orientation that would help a survey course. The 80-page Spanish American section, although containing interesting material, provides less survey opportunities.

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MARIO A. PEI and FRANK GAYNOR, *Dictionary of Linguistics*. New York: Philosophical Library, 1954. Cloth. 238 pp.

Contemporary linguistic studies, as a rule, are difficult reading. The outsider is frequently hard put to follow the arguments of the specialist, and even the latter finds it necessary to read with care material presented along lines which differ from his own methodology. The difficulty is primarily one of linguistic terminology and definition and once that barrier is removed, the method is likely to become comprehensible. Pei and Gaynor hope that their compilation will contribute to clearing the linguistic air, so to speak.

The problem derives both from the historical development of linguistics in its striving to be recognized as a science and from the many facets of its present level of attainment. One notes the co-existence today of terms which stem from various chronological stages of linguistic method; for example, terms used in classical philology, those derived from early Romance studies of the era of Friedrich Diez, from the works of the Neogrammarians of the late nineteenth century, terminology of the structuralists of current vogue, and that of the communications industry's experts of our day. Even within the limits of one particular methodology parallel sets of terminology and definitions exist, determined all too frequently by subjective considerations. The resultant mass of terminology is indicative of a considerable degree of activity among linguists. It is symptomatic also of the efforts of linguists to elevate their discipline to the level of a science by the use of scientific methodologies and a fixed nomenclature. Even a cursory glance at the compilation under review will reveal that these goals are still short of attainment.

Pei and Gaynor list in alphabetical order approximately 2900 terms, of which roughly one-third are names of language families, languages, or dialects, each with its affiliation and a brief description. The remainder are almost exclusively grammatical terms and those of historical and synchronic linguistics. The definitions are brief and usually uninvolved and are within the comprehension of a non-specialist. In most cases the compilers indicate cross references to synonyms and approximations, as in the case of the following groups which I cite: *mute, occlusive, and stop; secondary phoneme, supra-segmental phoneme, and prosodeme; fricative, spirant, and continuant; opposition and contrast; duration and quantity; on-glide, initial glide, and onset*. One of the problems of the beginner in linguistics is that of selecting the

most appropriate set of terms. The present work will not be particularly helpful in making decisions of this nature, for the compilers only infrequently evaluate their listings and rarely indicate which of several co-existent synonyms is likely to be the most acceptable. Apparently any term which has been employed in linguistic literature has been accepted in this dictionary, with little critical examination of its aptness or the preciseness of its definition. The value and utility of a dictionary of any kind is seriously reduced if it does not assume the responsibility of recommending acceptable terms and repudiating others which are indicative of outmoded techniques or do not meet the necessary standards of precision. The better dictionaries of the English language certainly consider it within their realm to render judgment on such matters, occasionally even in cases of linguistic terminology.

In the preface to their *Dictionary of Linguistics* the compilers state that they are aware of the continuous process of coinage of new terms and wisely indicate that revisions of this work will be necessary. They furthermore invite reviewers and users of the volume to comment on omissions and inaccuracies and to suggest desiderata for inclusion in future editions. The remarks which follow are in answer to this invitation.

Some clarification would be desirable in the definition and use of the terminology employed in the phonemic analysis of a language. The term *phoneme* is defined (p. 167) as: "A single speech-sound or a group of similar or related speech-sounds which function analogously in a given language and are usually represented in writing by the same letter (with or without diacritic marks to indicate the differences)." Current theory seems to consider the phoneme as comprising a number of similar speech sounds, a belief which is corroborated by Pei and Gaynor in their definition of *allophones* (p. 9): "The several variants of speech sounds, which constitute a phoneme (q.v.)." No mention of the term *allophone* appears under the heading of *phoneme*. An indication of the relationship between these terms would certainly be advisable at this point.

In at least three places the term *phoneme* is used loosely. For example, concerning *monophthong*, Pei and Gaynor (p. 139) state: "A phoneme pronounced as a single sound, with one emission of sound." One of the definitions of *phonogram* is (p. 168): "A graph obtained by the aid of a laboratory apparatus for the study of spoken phonemes." Likewise for *shibboleth* one of their definitions is (p. 196): "the inability to pronounce a certain phoneme in a certain manner." Standard

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phonemicists consider the allophone to be on a low level of abstraction and consequently capable of being pronounced. The phoneme, however, is considered a class of phonetically similar sounds ¹ and incapable of articulation as such, being on a higher level of abstraction. Leonard Bloomfield is explicit when he says: "The phonemes of a language are not sounds, but merely features of sounds which the speakers have been trained to produce and recognize in the current of actual speech-sound . . ." ² Structural linguists may demand a greater precision of wording in the three definitions mentioned.

A similar confusion of the two levels occurs in the case of *assimilation* (p. 20): "A phonetical process, in which two phonemes, adjacent (*contiguous assimilation*) or very near to each other (*incontiguous assimilation*) acquire common characteristics or become identical." The wording contains a definite contradiction in that the term is defined as a "phonetical process" and consequently one involving sounds which are non-distinctive as to meaning. Then follows the indication of the two adjacent phonemes, which implies that meaningful sound elements are being considered. The problem could be made clearer by viewing it first from a synchronic approach. When assimilation occurs here, it is almost exclusively on the allophonic or non-distinctive level. Later, through a historical process, it may well penetrate into the phonemic system of a language.

The wording is not too clear concerning *aspect* (p. 19): "Aspects of a verb are variously formed in the various languages, by prefixes, suffixes, infixes, by phonetical changes of the root, by the use of auxiliaries, etc." Here there is confusion between aspect itself and the form of affixation which indicates aspect. Beyond this it is necessary to decide whether the aspect is inherent in the nature of the event or is attributed to the event by the speaker.

On p. 44 are listed *conditional mood* and *conditional sentence*, but one finds no mention of the *conditional tense* of the verb which has the value of a future tense viewed from a point in past time. Certainly the tense itself and the term used to refer to it are widespread enough to warrant inclusion.

One notes *first participle* (p. 74) and *imperfect participle* (p. 97) as synonymous with *present participle*, yet this last term is not listed. In any case the absent term would not be particularly apt were it included and given the same meaning attributed to it by most of our foreign

¹Bernard Bloch and George L. Trager, *Outline of Linguistic Analysis* (Baltimore, 1942), p. 40.

²*Language* (New York, 1933), p. 80.

language teachers. For example, in the verbal constructions *he was singing* and *he will be singing* it is difficult to comprehend how *singing* can be considered a present participle. Of the terms listed, *imperfect participle* is certainly the more appropriate. However, there is no reference in this dictionary to the term *perfect* or *perfective participle*, which to teachers is usually the *past participle*.

The compilers list (p. 176) *progressive tense*, which is a "verbal form, usually periphrastic, expressing that the action is, was or will be in progress at the time indicated." While the term *progressive tense* is commonly used by linguists and language teachers, it is not properly a tense. The explanation given here indicates clearly that an aspect is involved. Consequently *progressive aspect* would be a better label.

Further clarification would be helpful in connection with *reflexive verb* (p. 184): "A verb which indicates an action of which the subject or agent and the object are identical." If one holds closely to this definition, only verbal expressions of the type *to suicide*, *to keep aloof* are truly reflexive verbs, in that the verb itself indicates the reflexive nature of the action. Language teachers for years have used *reflexive verb* to refer to those verbs which are accompanied by a reflexive pronoun. Actually only the latter is reflexive. In Spanish, for example, there is no difference between the reality expressed by the verb in *yo lo lavo* 'I wash him' and that expressed in *yo me lavo* 'I wash myself.' The object pronoun *me* merely indicates that the referents of the subject pronoun and the object pronoun are identical. The verb, then, in such a construction cannot be reflexive and should not be so labelled. The compilers in their definition merely reflect contemporary usage.

The entire problem of mode in the verb system of the various languages is so complex that linguists still do not have a clear comprehension of its nature. This situation is further clouded by something which should not happen to a linguist, to all intents and purposes a case of folk etymology; the basic term *mode* 'manner or fashion' has been affected by *mood* 'state or temper of mind,' with the result that many linguists and teachers employ exclusively the latter term with a grammatical denotation while disregarding the grammatical function of *mode*. A few linguists, among them Bloomfield, consistently use *mode*.³

Pei and Gaynor present nothing new, listing *mode* (p. 138) as synonymous with *mood*, placing their definitions only under the latter heading. For *indicative mood* (p. 99) this appears: "The verbal mood

³Op. cit., p. 273. Funk and Wagnalls, *New Standard Dictionary of the English Language* (New York and London, 1945), recommends *mode* rather than *mood*.

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which expresses that the action or state denoted by the verb is an actual fact." However, the action denoted by the subjunctive can also denote an actual fact, in which case the definition breaks down. For example, the indicative appears in the dependent clause of the following sentence in Spanish: *Sé que se ha escapado con su amante* 'I know she has eloped with her lover.' The subjunctive appears in: *Siento que se haya escapado con su amante* 'I'm sorry she has eloped with her lover.' In each example the elopement is an actual, accomplished fact. Here and elsewhere the subjunctive mode differs from the indicative in the manner in which it is governed by the speaker, but there is no substantial difference between the realities expressed by the two. Linguists and teachers would profit from attacking the problem by considering mode as a manner of expressing a reality, not as a mood or a subjective feeling, such as feeling blue, happy, or indifferent.

Another problem in need of attention by linguists is that of the nature of the *pronoun*, which Pei and Gaynor define (p. 177) as: "A word used to replace a proper name or a noun, or to refer to the person, object, idea, etc. designated by a noun." The first part of the above definition, that a pronoun replaces a noun, is the one generally used by teachers of foreign languages. It functions quite satisfactorily in the third person where a third person pronoun is substituted for a noun referent (grammatically third person also), which has a third person referent. In the first and second persons, however, the pronoun refers directly to the referent without benefit of an intermediate referent. For the purpose of illustration, let the pronoun *I* be equivalent to *John Jones* in reality. In grammatical person, however, a problem arises. If one substitutes *I* for *John Jones* in the utterance *John Jones is hungry*, the result is *I is hungry*, in which concordance between subject and verb is non-existent. In the teaching of a language, certainly, and in linguistic investigation as well, it would seem necessary to admit the existence of two classes of pronouns, one consisting of the various third person pronouns and the other of the first and second persons, due to the dissimilarity of their process of reference. In fact, for the second group the term *pronoun* may even be a misnomer.

A few more points in this *Dictionary of Linguistics* call for brief comment. Structural linguists have in recent years discovered *metalinguistics* (p. 135), which "covers those aspects of linguistics which deal with the relation of language to the rest of culture." Language teachers have never really neglected this field and feel that it forms an integral part of language instruction. Pei and Gaynor (pp. 9, 141) refer to *aljimiado*, the Romance dialect used in areas of Spain occupied

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by the Moors. Among Hispanic scholars, the term is generally written *aljamiado*, the only form which appears in the Real Academia Espanola, *Diccionario de la lengua española*, and the second edition of *Webster's New International Dictionary of the English Language*. The compilers list both *Bisaya* (p. 30) and *Visaya* (p. 228), a language of the Philippine Islands, in which the initial letters are merely variant spellings of the Spanish /b/ phoneme. One notes (p. 74) the adjective *flapped* but not *flap*, a term widely used to refer to a single rapid contact of the tongue against the upper incisors or the alveolar ridge. Neither does one find *oral* (as opposed to *nasal*), *synalepha*, *vibrant* (a term which includes both *flap* and *trill*), or *word cross* (used frequently as a synonym for *blend*).

This work gathers in one volume the great majority of terminology which is currently employed in linguistic investigation. It will be particularly helpful to the language teacher and the non-professional who seek definitions of technical linguistic terms. The professional linguist should assist the compilers by seeking and using a more accurate and appropriate set of definitions in the course of his investigations.

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DEL RÍO, ANGEL and AMELIA A. DE DEL RÍO, *Antología general de la literatura española*. New York: The Dryden Press (Printed in Spain by Revista de Occidente, S.A.), 1954. 2 vols., 908 and 869 pp. Cloth. Each vol. \$6.00.

Angel and Amelia del Río, well-known for the excellence of their numerous textbooks, have climaxed teaching careers of nearly thirty years with this two-volume anthology of Spanish literature. Hitherto, teachers and students had to content themselves with anthologies designed to include only the choicest selections. The results were inevitable debate about the selections themselves, frequent complaints about the paucity of material, and continual recourse to specialized volumes on individual genres and chronological periods. Aware of this situation, the del Ríos have chosen to present a massive corpus of peninsular writings, justifying their efforts with "lo que sobra no daña" (I, vii).

A great store of experience—years of professional contact with the literature and with the most brilliant figures of pre-Civil War Spain—have given them the skill and the authority to choose this "panorama

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trabajo, coherente, orgánico de la evolución literaria" (I, viii) in Spain. Blind to none of the pitfalls of their enormous task, the authors have hastened to make clear that in many cases their choice was motivated not by literary quality alone, but also by the work's capacity to illuminate the life of a specific epoch and the techniques of a particular genre. Thus it is not strange to find selections from the writings of Columbus, Antonio Pérez, or Joaquín Costa, or to see the names and writings of numerous authors who have scarcely existed previously for student or teacher beyond the confines of a footnote.

In 1946 Angel del Río and M. J. Benardete published an outstanding anthology of essays entitled *El concepto contemporáneo de España (1895-1931)*. As might be expected from the *terminus ad quem*, the work was attacked with virulence by "official" Spain: "esta antología es sectaria en todo"; "el silencio sobre lo más rigurosamente contemporáneo es tan terco, que casi parece ya supersticioso" (*Revista de Estudios Políticos*, XVII [1947], 495-496). The *terminus ad quem* of the *Antología general* is 1936, and so it is likely that it too will be raked over the coals.

How terribly sad is the spectacle of Spain "escindida en dos mitades casi incomunicadas" (I, viii) or in contact for reasons of conflict alone! The del Ríos have tried to find another reason, besides the war, for the exclusion of writers who have become known after 1936: "la falta de perspectiva histórica para valorar personalidades aún en plena formación" (I, viii). But this seems merely a rationalization, a transparent cover for a festering and painful wound. The principle guiding the selection of works included in this anthology has been "valor literario o histórico," "valor representativo" (I, viii). Therein lies the tragedy: Representative of *what* between 1936 and the present? Representative of *which Spaniards*?

I agree that Spain is "escindida en dos mitades casi incomunicadas," but the division seems to be ideological rather than geographic. How else shall we explain the fact that the present work was printed in Spain, and that several distinguished Republicans have published works there in recent years? Not all of Franco's enemies are outside of Spain; there must be more than merely groveling opportunities and relentless fascists within its borders. At any rate, literary historians will have their problems in the future. We already have "two" Chinas, "two" Germanys, "two" Koreas, "two" Spains, with curtains of iron and bamboo to delimit the areas of specialization. Perhaps, in a subsequent edition, the del Ríos will provide "values" representative of both Spains after 1936.

In spite of this drawback, the present anthology is without doubt the

most extensive ever compiled in the field of Spanish literature. The choice of material is superb, though the del Ríos confess with excessive humility that "podrían hacerse varias antologías tan extensas como la presente con páginas . . . de excelencia idéntica a las elegidas" (I, viii). The introductory remarks to the four major chronological divisions (*Edad Media y Epoca de los Reyes Católicos*; *Siglos XVI y XVII*; *Siglos XVIII y XIX*; *Siglo XX*) and to the numerous authors are brief but remarkably dense.

Professor and Mrs. del Río cannot be praised too highly for undertaking this "labor trabajosa, y en cierto modo ingrata" (I, ix), and the Dryden Press is to be congratulated for making its publication a reality. One can only regret, however, the excessive number of misprints to be found in these two volumes. Students and teachers who use the *Antología general* should make it a point to record the errors they discover and to offer suggestions that might improve this work in the subsequent editions it so richly deserves. It is in such a spirit of constructive criticism that I give the following random sampling of misprints, prepared with the help of my colleagues J. R. Andrews and M. A. Zeitlin. (The order of reference is: Volume, page, column, line.)

- I, 5a, 5, for M.S. Stern read S.M. Stern
- I, 7b, note 29, for *ahora* read *hora*
- I, 8b, 3-4, *tú* and *vos* forms are mixed
- I, 8b, note 11, for *epítetos* read *építetos*
- I, 8b, note 12, for *éstas* read *estas*
- I, 9a, note 22, for *nombrados* read *membrados*
- I, 9a, note 28, for *le* read *de*
- I, 11a, 30, for *corre* read *córreme*
- I, 12a, 20, *fué* needs a note since it means *fui*
- I, 13a, 15, for *el alcázar* read *al alcázar*
- I, 13b, 1 for *yacía* read *yaciase*
- I, 13b, 26 and 28, *los halló* vs. *los fallaron*
- I, 13b, 27, for *está* read *están*
- I, 15b, 18, for *el que* read *al que*
- I, 15b, 25, no indication for note 5 in the text
- I, 17a, 15, for *ha* read *a* (see I, 17a, 20; I, 18a, 17; I, 9b, note 37)
- I, 17a, 28, for *que* read *qué*
- I, 17b, 13, for *respondiera* read *respondiere*
- I, 17b, 15, for *detiéñese* read *detiéñesele*
- I, 18b, 7, for *que lo primero* read *que lo que primero*
- I, 18b, 13, for *cinquasma* read *cinquasema*
- I, 20a, 11, for *mandóles* read *mandólas*
- I, 20a, 19, for *Almanzar* read *Almanzor*
- I, 20a-b, 44 and 1, for *quien* read *quién*; for *cuales* read *cuáles*
- I, 20b, note 18, for *Lon* read *Los*

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I, 21a, note 31, for *eso* read *ese*
I, 21b, note 43, for *se enorgullecía* read *se enorgullecería*
I, 23a, 18, for *fuéseis* read *fueseis*
I, 23b, 14, for *asaz veo*" read *asaz¹⁹ veo*
I, 23b, 16, for *faráre* read *farade*
I, 24a, 26, for *tierras* read *tierra*
I, 24a, note 6, for *esté* read *sea (el lugar)*
I, 24a, 28, for *ha seer* read *ha a seer*
I, 24b, 30, for *tierra queredes* read *tierra o queredes*
I, 25a, 15, for *venidos* read *venides*
I, 308b-309a, the notes are confused: 31, 32, 32, 36, 35, 36
I, 311b, 39, for *apartads* read *apartadas*
I, 317a, 17, for *tejos* read *lejos*
I, 317a, 18, for *gurra* read *guerra*
I, 328b, for note 68 read note 48
I, 389a, 28, for *Lambea* read *Lambda*
I, 389b, 33, for *asencia* read *ausencia*
I, 402-403, the notes are confused in numbering and contents
I, 424b, 21, for *pahíón* read *pasión*
I, 434a, 40, for *felcidad* read *felicidad*
I, 435b, 9, for *solamente ama* read *solamente amar*
I, 436a, 34, for *a lo lato* read *a lo alto*
I, 436b, 41, for *manazano* read *manzano*
I, 440a, 17, for *los que* read *lo que*
I, 442b, 13, for *o que* read *lo que*
I, 443b, 41, for *hacer en él* read *hacer cosa en él*
I, 444b, 7, for *aierra* read *tierra*
I, 448a, 6, for *está* read *esté*
I, 448b, 20, for *tenemos* read *tornemos*
I, 448b, 24, for *pinza* read *pieza*
I, 449a, 1, for *la abeja la miel* read *la abeja en la colmena la miel*
I, 449a, 9, for *quería* read *querria*
I, 449a, 20, for *más esto* read *más en esto*
I, 449a, 51, for *para ver* read *para no ver*
I, 449b, 3, for *cosa* read *cosas*
I, 449b, 6, for *quería* read *querria*
I, 450a, 9, for *suspenciocilla* read *suspencioncilla*
I, 450a, 23, for *no penséis de costar* read *no penséis que no ha de costar*
I, 453a, for note 13 read note 11
I, 453b, 12, for *tema* read *teme*
I, 454a, 2, for *primavera* read *primera* (There are variant readings but none has *primavera*.)
I, 454a, note 19 needs emendation. The subject of "está compuesta" is not "la música celeste" but "el alma." See D. Alonso, *Poesía española* (Madrid, 1952), 180-183 or *NRFH*, V, 1, 1951, 77.
I, 454b, 13, for *el cetro* read *al cetro*
I, 455a, 23 or 26 needs an inverted exclamation mark.
I, 467a, for note 8 read note 7
I, 588a, 43, for *advetí* read *advertí*

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I, 627a, 10, for *Torencio* read *Terencio*
II, 72a, 28, for *en corillos* read *en corrillos*
II, 176b, 38, for *¿qué importa al* read *¿qué importa al mundo?*
II, 177b, 16, for *dura* read *duda*

In many cases the del Rios list the texts from which they have culled their material. In others (*Cantar de Mío Cid*, Arcipreste de Hita, Fray Luis de León, Santa Teresa de Jesús, for example), no text reference is given. The editors' reminder that they have treated orthography "con alguna libertad" (I, ix), especially in medieval texts, is not enough to explain the disconcerting mixture of modern and archaic forms.

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Books Received

LINGUISTICS AND DICTIONARIES

Marguerite-Marie DuBois, Denis J. Keen, and Barbara Shuey, with the assistance of Lester G. Crocker, *Larousse's French-English, English-French Dictionary*. New York: Pocket Books, Inc., 1955. Paper. xvi, 260 pp. \$0.50.

Margaret Macdonald, *Philosophy and Analysis*. New York: Philosophical Library, 1954. Cloth. viii, 296 pp. \$7.50.

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R. C. Whitford and J. R. Foster, editors, *Concise Dictionary of American Grammar and Usage*. New York: Philosophical Library, 1955. Cloth. viii, 168 pp. \$4.50.

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Alexander Gottlieb Baumgarten, *Reflections on Poetry*. Translated with notes by Karl Aschenbrenner and William B. Holther. Berkeley

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and Los Angeles: University of California Press, 1954. Cloth. viii, 90 + 40 pp.

Gabriel Bonno, *Les Relations intellectuelles de Locke avec la France*. University of California Publications in Modern Philology, Vol. 38, No. 2. Berkeley and Los Angeles: University of California Press, 1955. Paper. vi, pp. 37-264. \$1.50.

Jacques and Raïssa Maritain, *The Situation of Poetry*. New York: Philosophical Library, 1955. Cloth. x, 85 pp. \$2.75.

Robert Champigny, *Portrait of a Symbolist Hero*. Indiana University Publications, Humanities Series No. 32. Bloomington: Indiana University Press, 1954. Paper. x, 164 pp. \$2.75.

Henri Peyre, *The Contemporary French Novel*. New York: Oxford University Press, 1955. Cloth. xvi, 363 pp. \$5.00.

Mary Bell Price and Lawrence M. Price, *The Publication of English Humaniora in Germany in the Eighteenth Century*. University of California Publications in Modern Philology, Vol. 44. Berkeley and Los Angeles: University of California Press, 1955. Paper. xxxiii, 216 pp. \$2.25.

Irving Putter, *The Pessimism of Leconte de Lisle*. University of California Publications in Modern Philology, Vol. 42, No. 1. Berkeley and Los Angeles: University of California Press, 1954. Paper. 144 pp. \$1.50.

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Edward D. Sullivan, *Maupassant the Novelist*. Princeton: Princeton University Press, 1954. Cloth. xv, 199 pp. \$4.00.

Buckner B. Trawick, *World Literature: Vol. II*. Italian, French, Spanish, German and Russian Literature since 1300. College Outline Series, No. 93. New York: Barnes and Noble, Inc., 1955. Paper. ix, 373 pp. \$1.75.

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Robert Burns, *Burns into English*. Edited by William Kean Seymour. New York: Philosophical Library, 1954. Cloth. 160 pp. \$3.75.

Ed Kilman and Theon Wright, *Hugh Roy Cullen*. New York: Prentice-Hall, 1954. Cloth. viii, 376 pp. \$4.00.

Eugene Raskin, *Architecturally Speaking*. New York: Reinhold Publishing Corp., 1954. Cloth. xvii, 129 pp. \$3.50.

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The Canadian Modern Language Review, Vol. 11, No. 1, Fall, 1954. 48 pp. Paper. \$0.80. Editor: George A. Klinck, 194 Dawlish Ave., Toronto 12, Canada.

The University of Kansas City Review. Vol. 21, No. 2, Winter, 1954. pp. 73-144. Vol. 21, No. 3, Spring, 1955. pp. 145-224. Paper. \$1.00 each.

FRENCH

Robert K. Craven and Gabriel Rey, *Entretiens à Paris sur la France d'aujourd'hui*. Boston: Ginn and Company, 1955. Cloth. x, 259 pp. \$3.40.

André Gide, *La Symphonie Pastorale*. Edited by Justin O'Brien and M. Shackleton. Boston: D. C. Heath and Company, 1954. Paper. xxix, 126 pp. \$1.25.

Carl L. Johnson, *First Year French*. Boston: D. C. Heath and Company, 1955. Cloth. xx, 510 pp. \$4.25.

GERMAN

Heinrich Heine, *Last Poems*. Selected and edited by William Rose. New York: Cambridge University Press, 1954. Paper. xiii, 126 pp. \$0.75.

Inge Scholl, *Die weisse Rose*. Edited by Erika Meyer. Boston: Houghton Mifflin Company, 1955. Paper. xi, 129 pp. \$1.60.

Nelson van de Luyster and Paul H. Curts, *German Grammar for Science Students*. Boston: D. C. Heath and Company, 1955. Cloth. xx, 320 pp. \$3.40.

Johann Wolfgang von Goethe, *Selected Poems*. Edited by Barker Fairley. New York: Rinehart and Company, Inc., 1955. Cloth. xxvii, 221 pp. \$2.60.

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Joseph W. Barlow, *Basic Elements of Spanish*. New York: Appleton-Century-Crofts, Inc., 1955. Cloth. xii, 238 pp. \$3.00.

Antonio Buero Vallejo, *Historia de una escalera*. Edited by José Sánchez. New York: Charles Scribner's Sons, 1955. Cloth. xxvii, 179 pp. \$2.25.

Alejandro Casona, *La barca sin pescador*. Edited by José A. Balseiro and J. Riis Owre. New York: Oxford University Press, 1955. Cloth. liii, 122 pp. \$2.25.

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Margarita U. DaCal and Ernesto G. DaCal, *Literatura del siglo xx: Antología selecta*. New York: The Dryden Press, 1955. Cloth. xii, 468 pp. \$3.25.

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Everett Hesse and Hugo Rodríguez Alcalá, *Cinco yanquis en España*. New York: The Ronald Press, 1955. Cloth. vi, 169 pp. \$2.50.

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Samuel E. Martin, *Korean in a Hurry: A Quick Approach to Spoken Korean*. Rutland, Vt., and Tokyo: Charles E. Tuttle Company, 1954. Cloth. xi, 137 pp. \$1.50.

Ivan Turgenev, *Rudin*. Edited by Galina Stilman. New York: Columbia University Press, 1955. Cloth. xi, 264 pp. \$3.50.

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